Autumn 2025 Issue

Adobe Photoshop user

The Projects Issue

Over 300 Tips for Editing

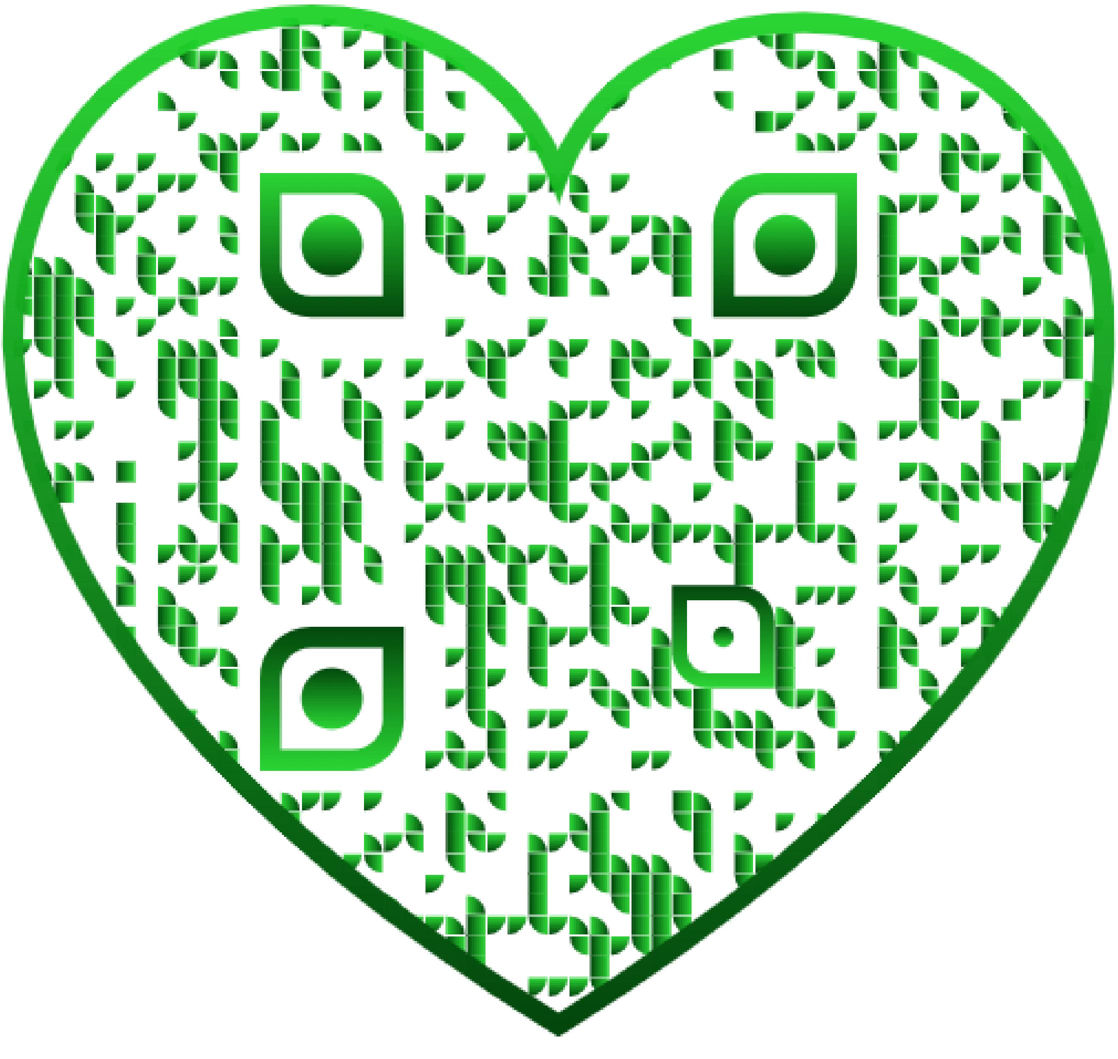
Unleash Yourself

Supercharge your imagination

AI Tools Mastered

Project Like A Pro

100% Independent



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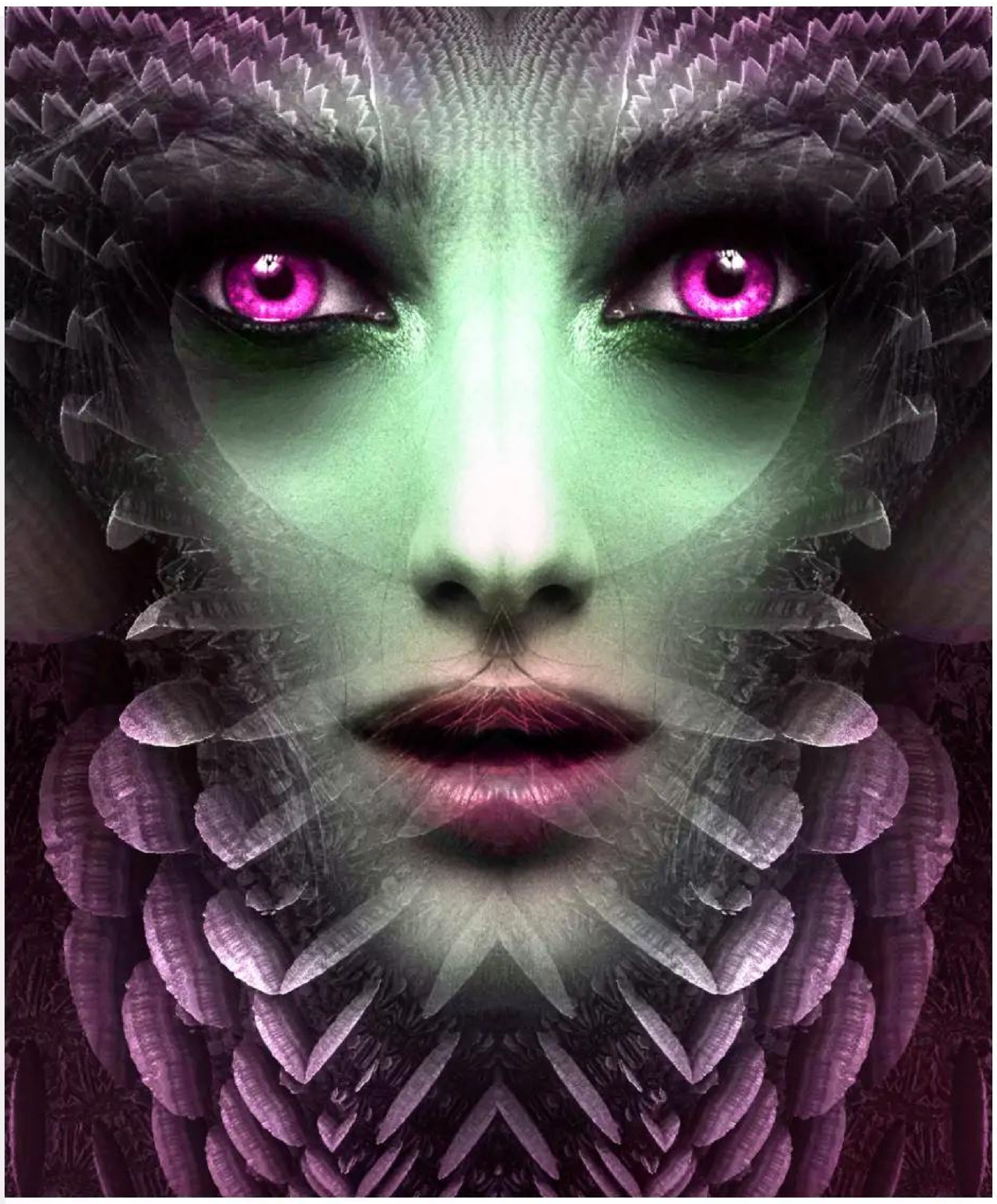

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> “By integrating Firefly directly into workflows as a creative co-pilot, Adobe is accelerating ideation, exploration and production for all of our customers… Generative Fill combines the speed and ease of generative AI with the power and precision of Photoshop, empowering customers to bring their visions to life at the speed of their imaginations.”

Ashley Still, senior vice president, Digital Media at Adobe

Using Photoshop AI Tools

Over the years, Adobe has continually refined and honed the tools available in Photoshop, but there has rarely been an introduction of a new feature as groundbreaking as it's AI tools.
So let's take a look at how these aritifical intelligence inclusions are going to change how you use Photoshop.

Generative AI

The latest feature to be added to Photoshop is complete AI-powered image generation.

Even though Artificial Intelligence is a very new technology, it seems to have taken the world by storm in an amazingly short time. OpenAI's ChatGPT was only launched in 2022, but already similar "large language model" AI systems are being built into web browsers, mobile phones and online help centres, and new applications for this technology are being developed at a breakneck pace.

Related to this is Generative AI, which is capable of creating digital images from natural language descriptions, known as "prompts". The three best-known systems are Stable Diffusion and Midjourney, both launched in 2022, and DALL-E, which was added to ChatGPT in 2023. They all differ slightly in their exact method of operation, but produce similar results: high-quality digital images which, in some cases, are all but indistinguishable from human-created artwork and even photographs.

The reason that they are able to do this with such astonishing accuracy is the cause of some controversy. The three leading Generative AI systems are "trained" using hundreds of millions of images gathered from the Internet, allegedly including copyrighted work by the same professional artists and photographers whose livelihoods may be threatened by this new technology. This is currently the subject of at least one major class-action lawsuit in the USA, and the outcome is not yet known at the time of going to press. For Adobe, the Generative AI tool utilises Adobe Stock, it's own extensive library of images.

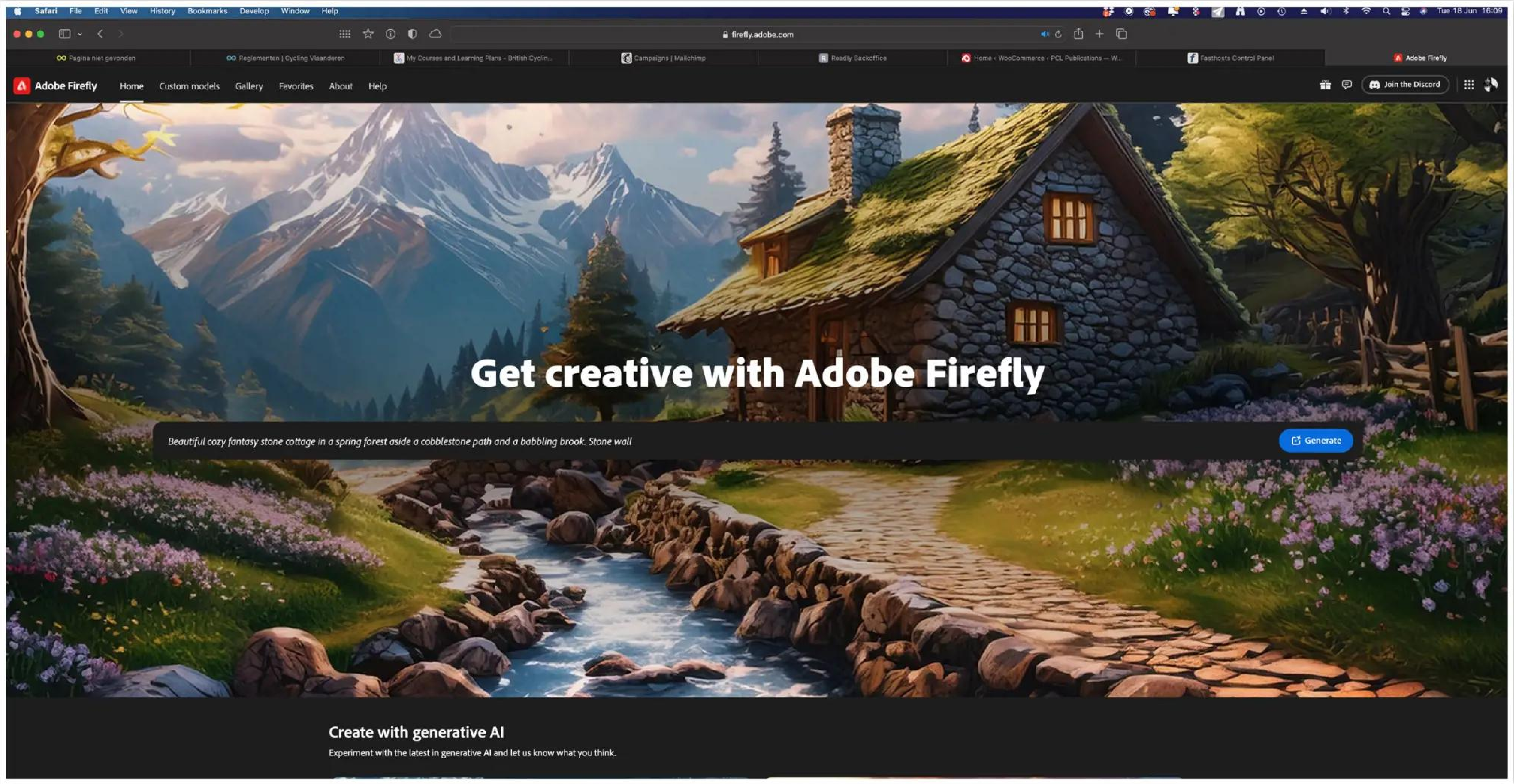
Adobe Firefly

Not wishing to be left out of the race to exploit the potential of Generative AI, in September 2022 Adobe announced its own system, called Firefly. It is a text-to-image system similar to the three market leaders, but in order to avoid potential legal entanglements it has been trained only on public-domain images, including 300 million images and videos from Adobe's own extensive stock library.

The Generative Fill and Generative Expand features that are included in the latest version of Photoshop are powered by Firefly, which is why you need to be connected to the Internet in order to use them; the image generation calculation is done on Adobe's servers, not on your own computer.

Firefly exists as a separate entity from Photoshop, and you can try it out by going to the website at https://firefly.adobe.com/

The big news is that as of March 2023, Adobe announced a Beta version of Adobe Photoshop that includes full integration with Firefly, allowing users to generate images directly within the familiar Photoshop interface. You can sign up for this Beta test using your Creative Cloud account, and download the new experimental version of Photoshop with Firefly to try for yourself.



Get creative with Adobe Firefly

Beautiful cozy fantasy stone cottage in a spring forest aside a cobblestone path and a babbling brook. Stone wall

Create with generative AI

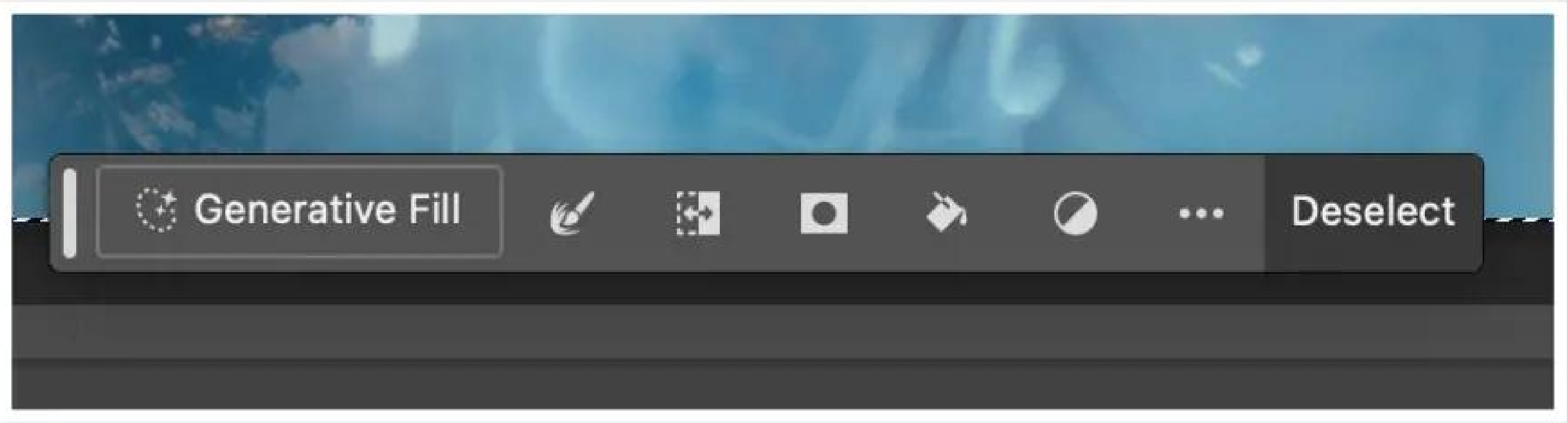
Experiment with the latest in generative AI and let us know what you think.

AI Integration In Photoshop

With the development and ultimately the integration of artificial intelligence into Photoshop playing an increasing role in our workflows, thus quickly accessing these time saving additions is of great importance. These new and sure to be added to AI features are available via the one click Contextual Task Bar, a tool that all users must learn to use to its full potential. Read on…

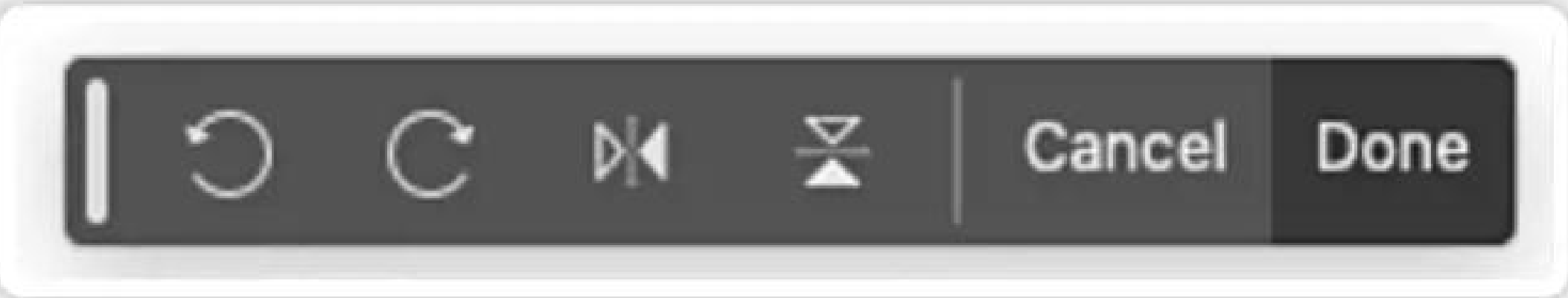
What and Where is the Contextual Task Bar?

The Contextual Task Bar is a handy floating menu that uses AI to provide users with the most relevant next steps in their workflow. In most occasions the bar will pop up in the middle of the screen. For instance, when you select an object, the Contextual Task Bar will appear on the canvas with a selection of tailored options for your next potential actions. What follows is a breakdown of the current features available.


Generative Fill
Deselect

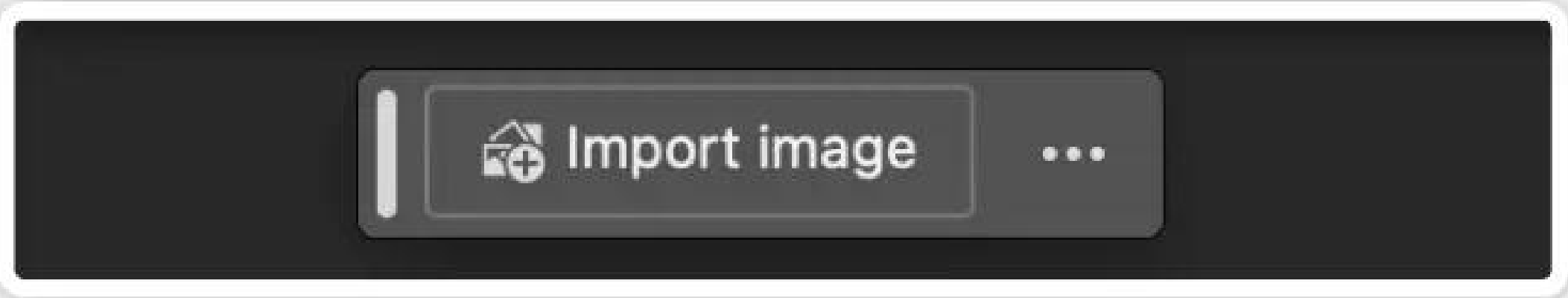
Transform Contextual Task Bar

Use this feature to to rotate the task bar itself in a counterclockwise and clockwise motion when the Transform bar is active.


Cancel
Done

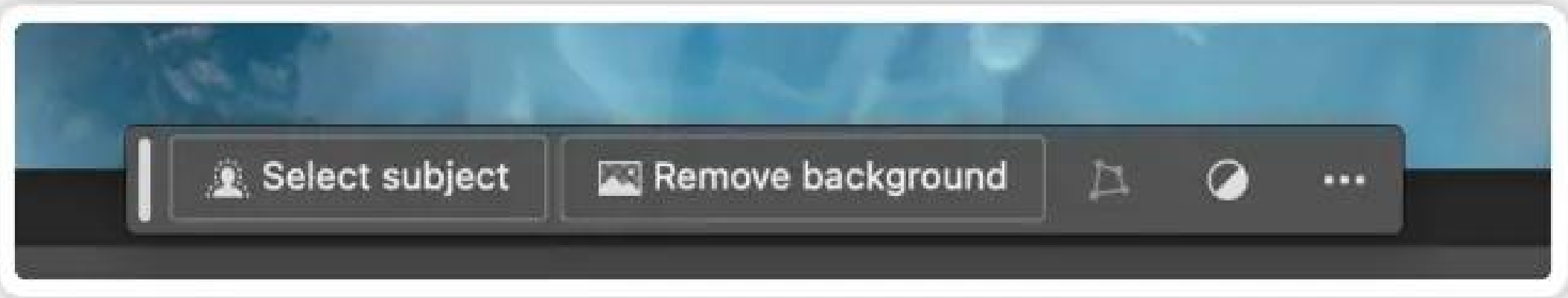
New document workflow

This task bar pops up when you open a new, blank document from the Photoshop home screen or from File > New.


Import image

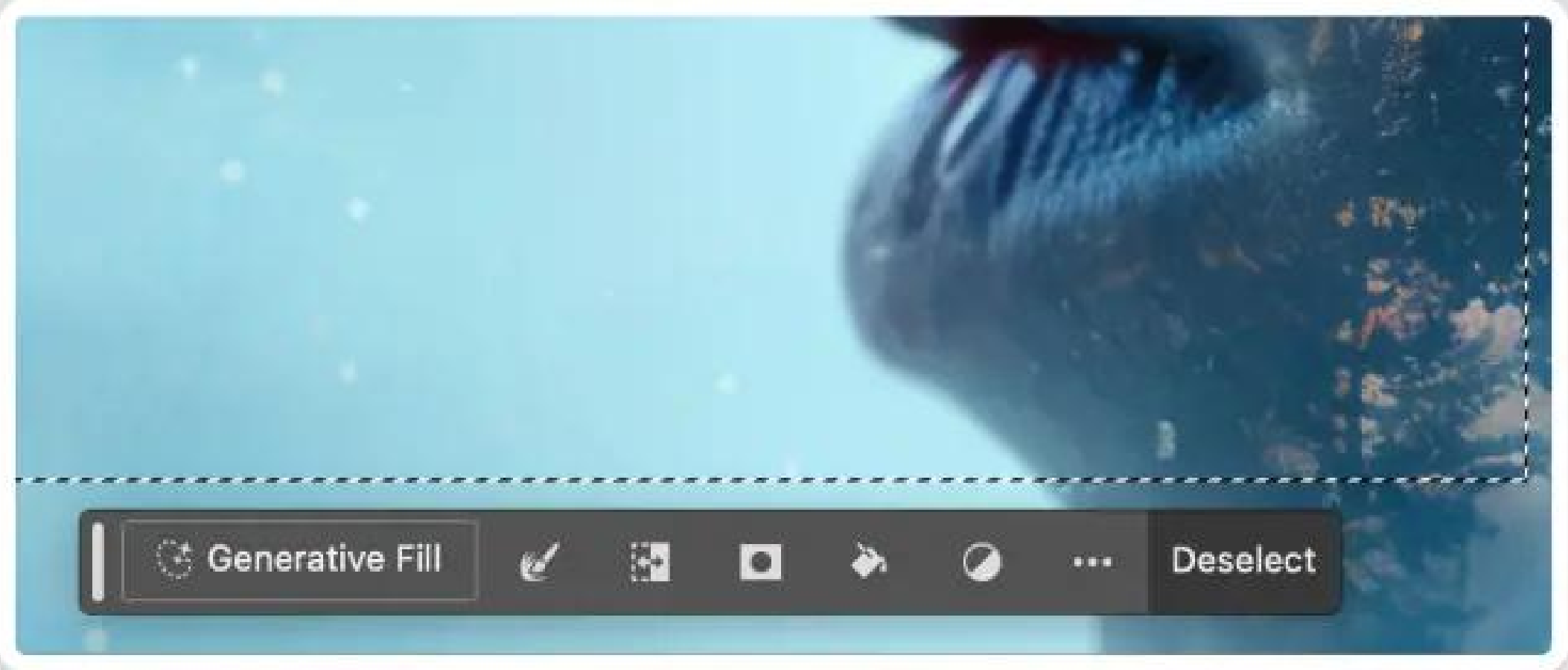
Open image/file workflow

This version of the task bar appears when you open an image or file from the home screen or from File > Open.


Select subject
Remove background

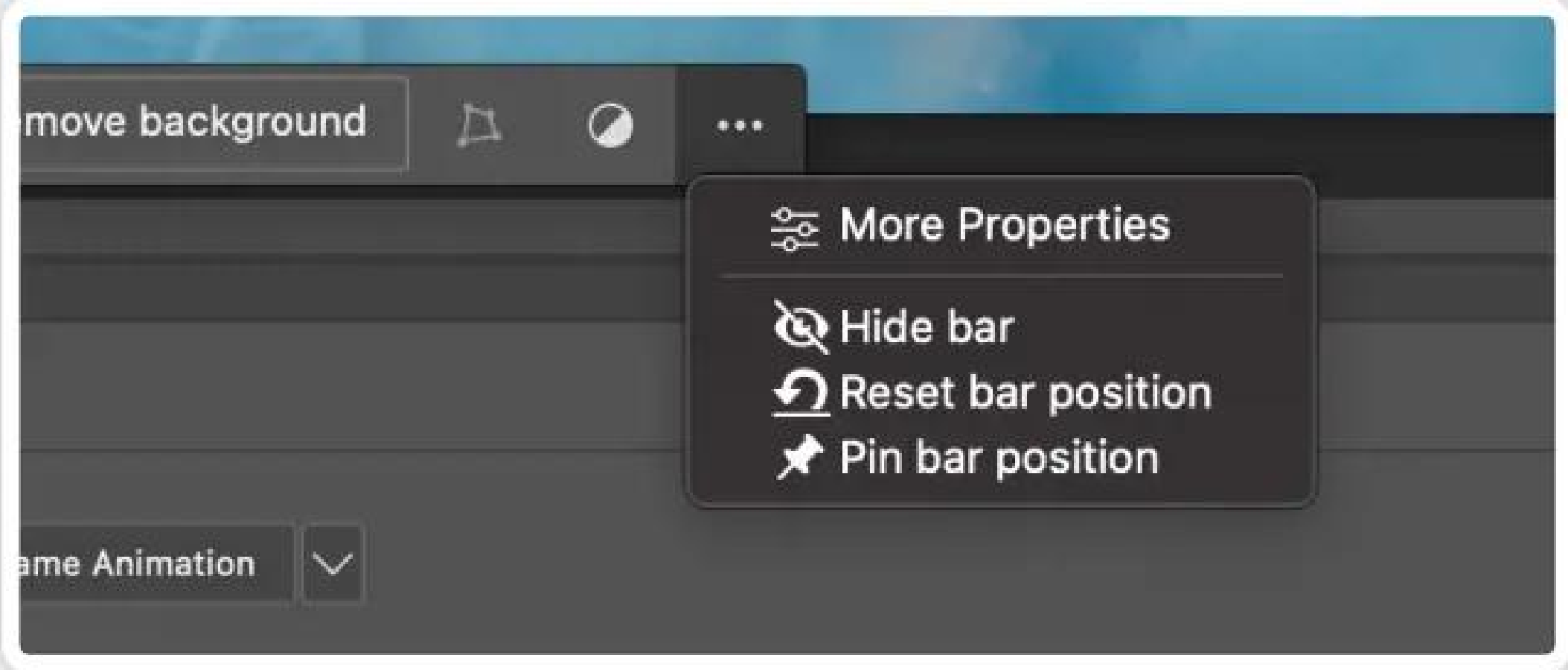
Selections workflow

This bar offers options to refine a selection or create a mask after you have made a selection. It also provides the option to use the Generative Fill feature once your selection has been made.


Generative Fill
Deselect

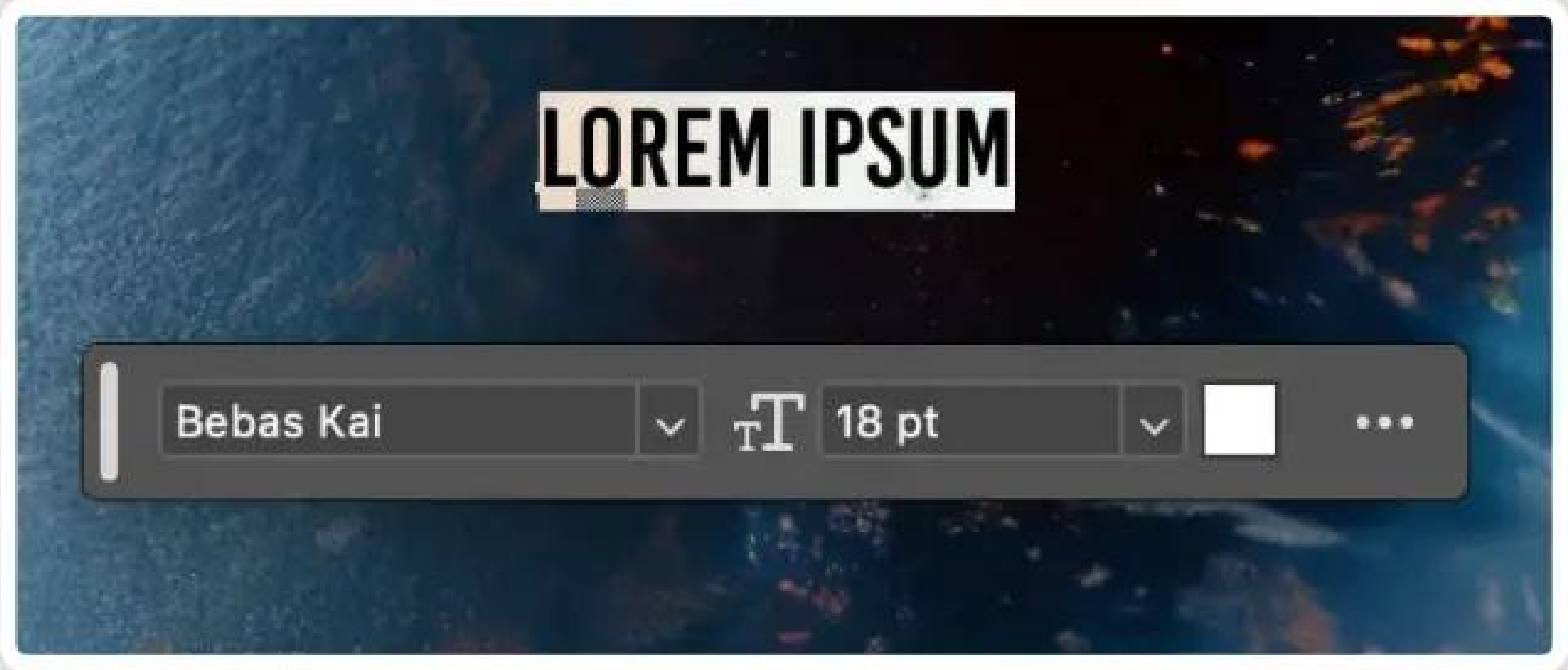
Additional Functions

By selecting the three-dot icon, users can access an extra options menu with the ability to hide, reset, and pin the task bars. These actions apply to all bars displayed.


move background
More Properties
Hide bar
Reset bar position
Pin bar position
ame Animation

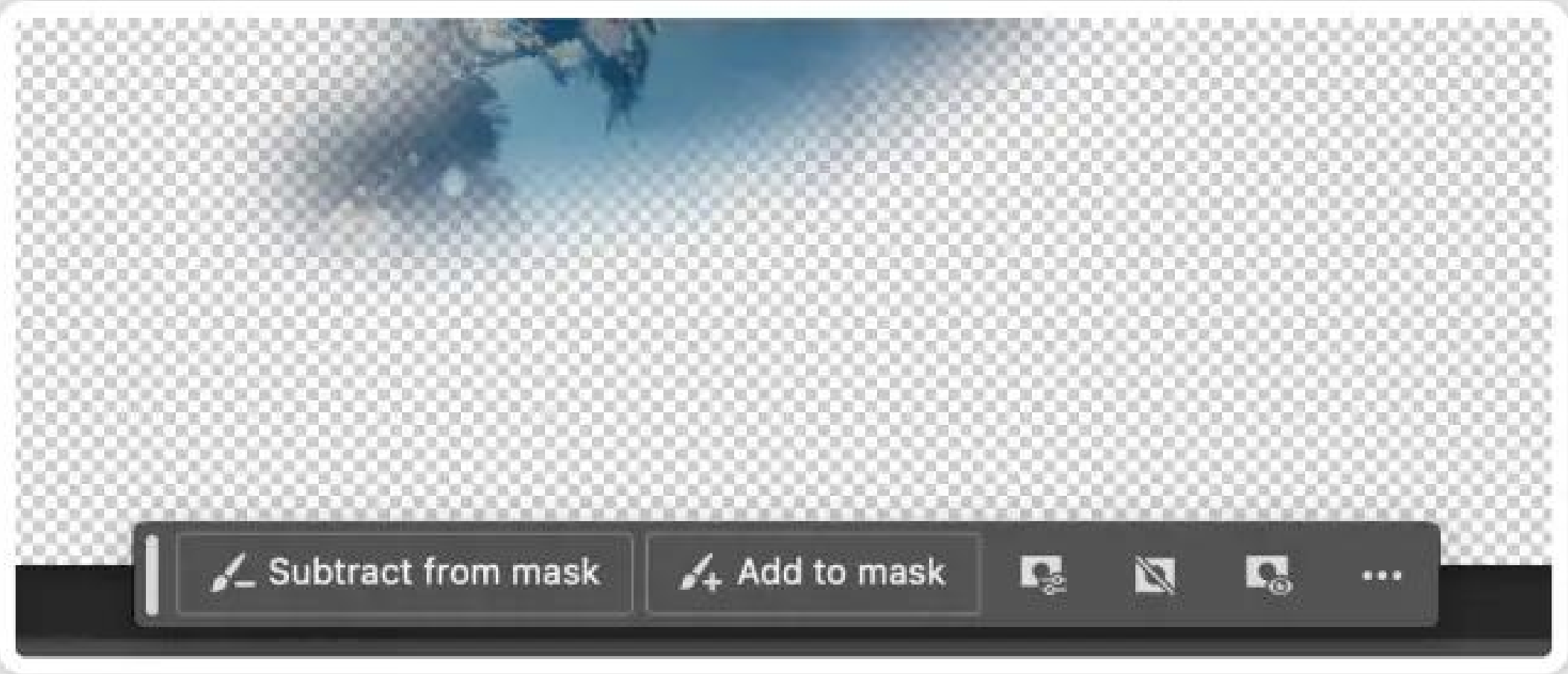
Type tool workflow

When you use the text tool to click or draw a text box on the canvas, this task bar will appear and enable you to modify font properties and text alignment, leading, and spacing.


LOREM IPSUM
Bebas Kai
18 pt

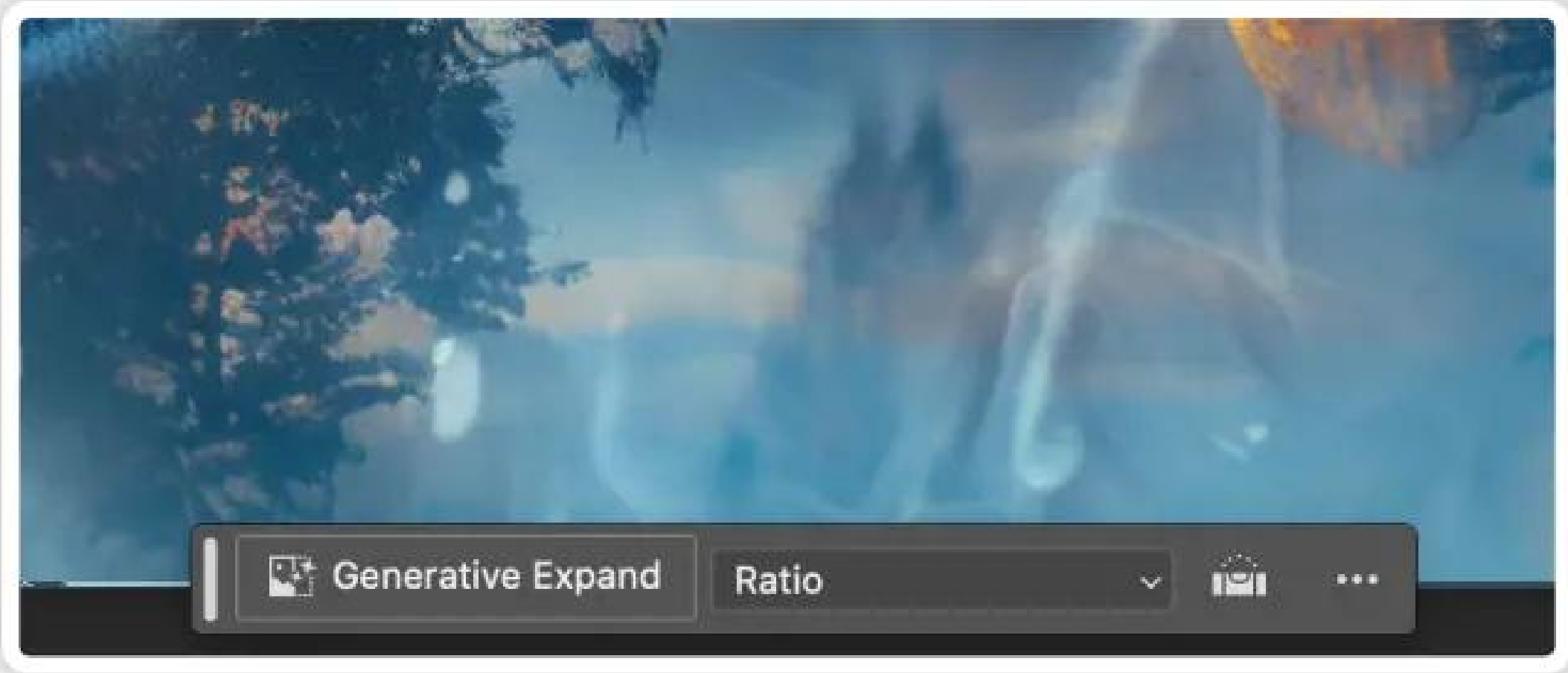
Masking workflow

Open the Select and Mask options to activate this bar and using to refine your mask by adding or subtracting from your masked area, view mode options, and modifying options for density and feather.


Subtract from mask
Add to mask

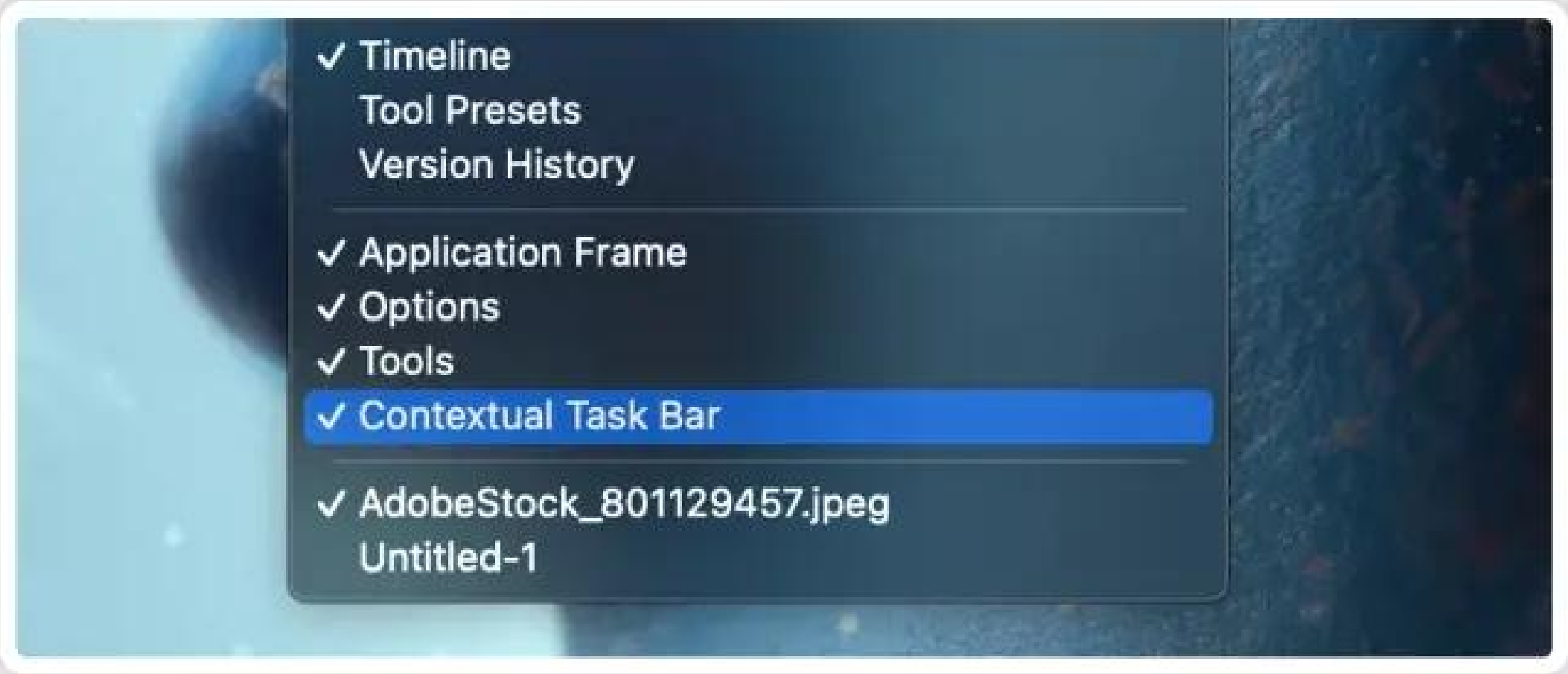
Generative Expand workflow

This bar appears when the Crop tool is used and offers options to straighten and adjust ratio. You also have an option to use the Generative Expand feature if the canvas is expanded, not cropped.


Generative Expand
Ratio

Disabling the Contextual Task Bar

To turn off the Contextual Task Bar and stop any further pop-up suggestions and workflow short cuts, simply go to Window > Contextual Task Bar and click disable, as it's enabled by default.

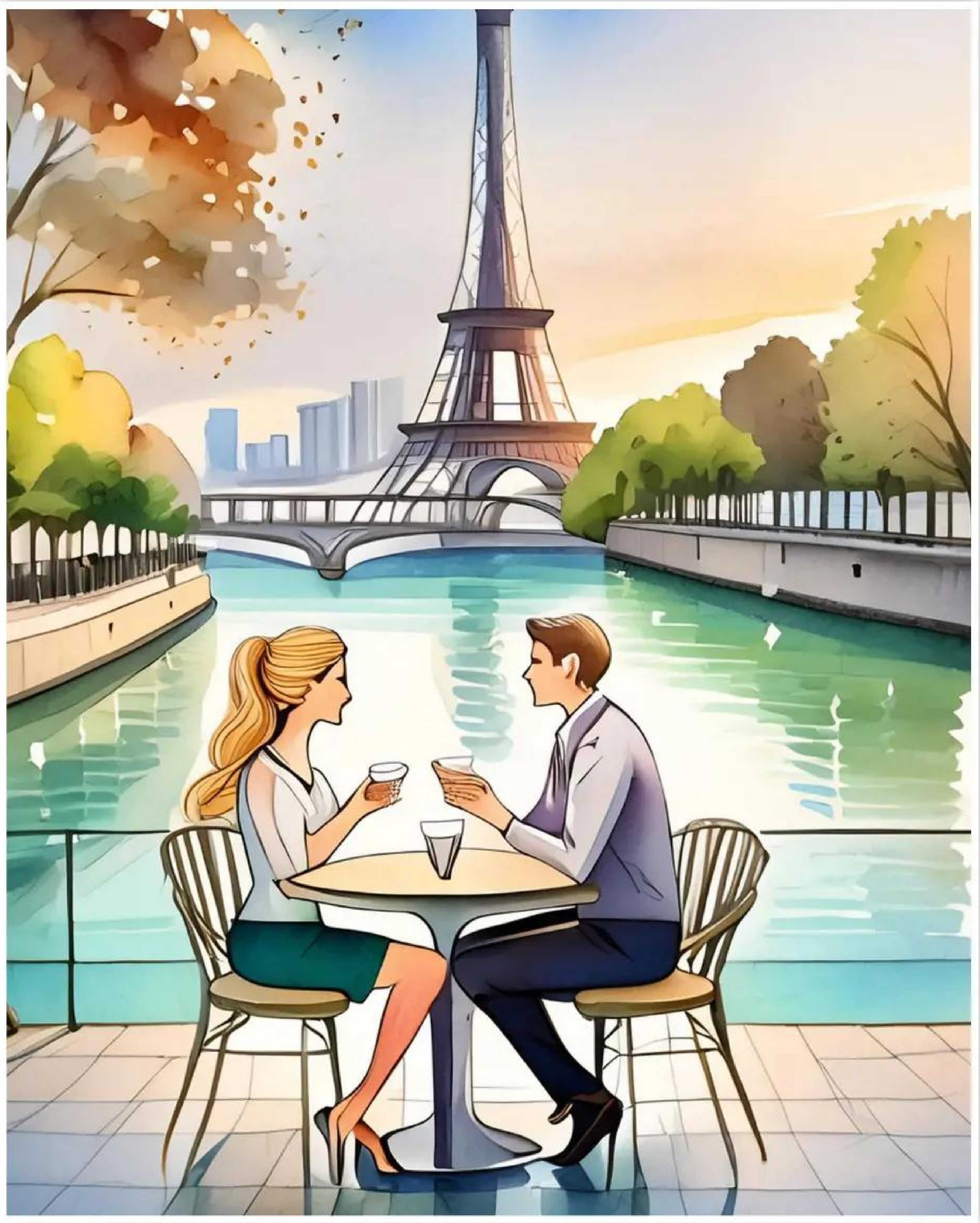

✓ Timeline
Tool Presets
Version History
✓ Application Frame
✓ Options
✓ Tools
✓ Contextual Task Bar
✓ AdobeStock_801129457.jpeg
Untitled-1

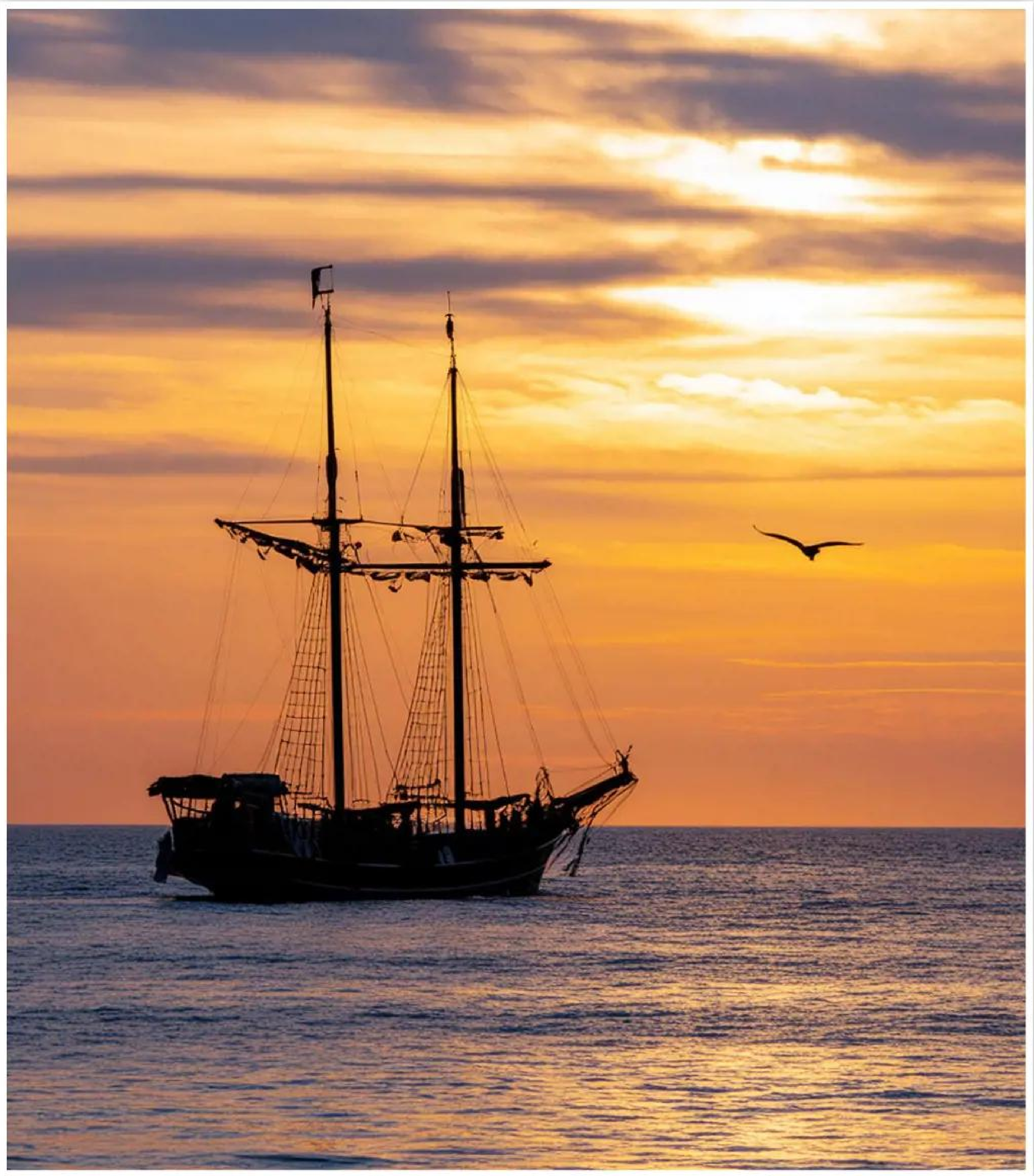
Using Generate Image in Photoshop

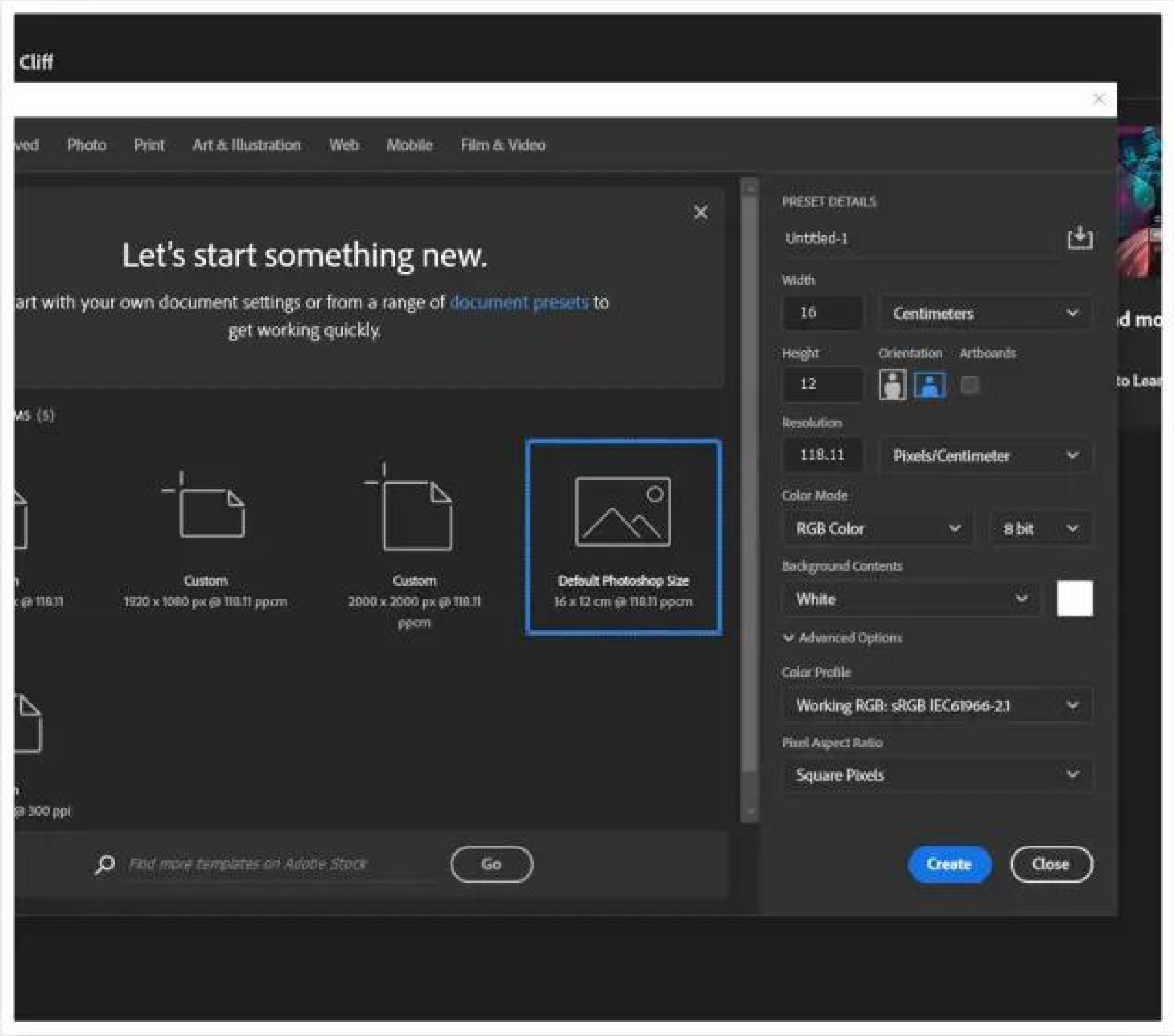
The addition of Firefly Generative AI to Photoshop opens up an exciting new world of creativity

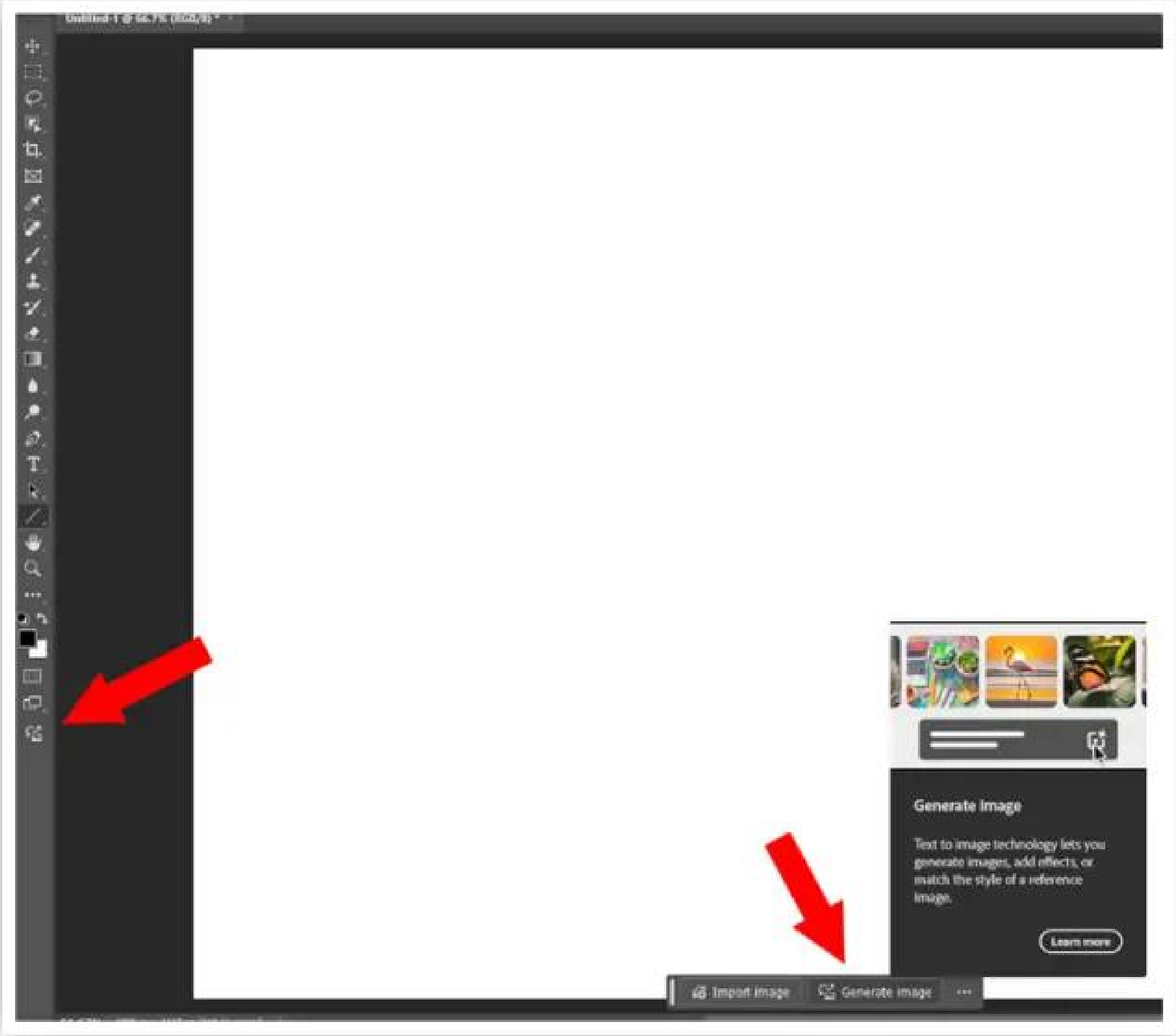
Firefly is what is known as a text-to-image Generative AI. What that means is that you can tell the system what image you want it to create using a short description in plain, natural language, called a "prompt". What happens next is massively complex, but in layman's terms, Firefly uses that description to choose elements from its vast database of images, and then synthesise them together to create a new image that will hopefully match what you were looking for. It can imitate many different art styles, from realistic-looking photos to simple line drawings, add a wide range of filters and effects, and the range of image subjects is limited only by your imagination and one obvious rule; at present, since Photoshop is not age-restricted, Firefly cannot be used to create nudity or sexual images.

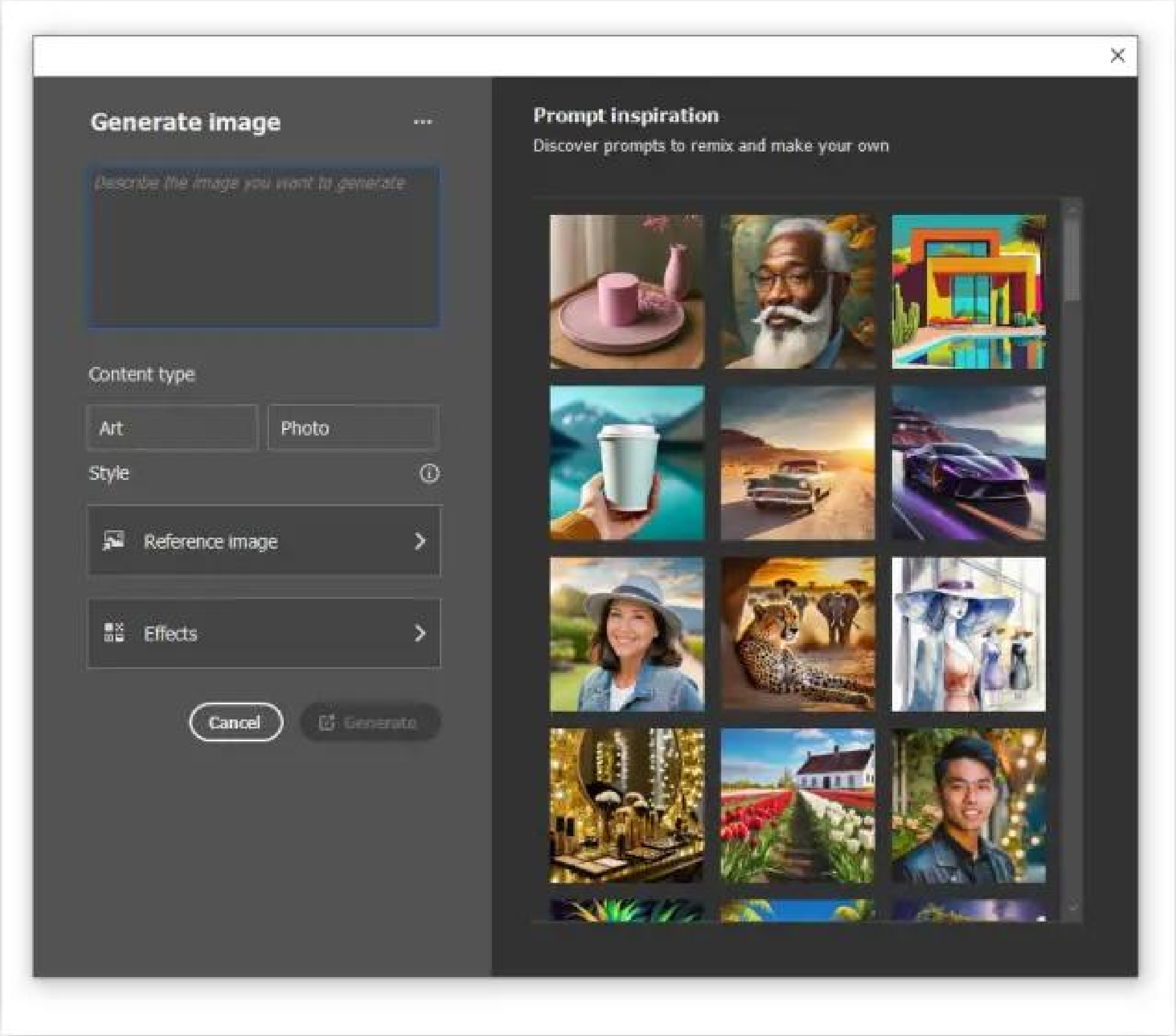
It's also important to note that in order to use Firefly your computer needs to be connected to the Internet. The actual AI calculations take place on Adobe's servers, so the speed of operation is dictated not by the capabilities of your graphics card, but by the speed of your Internet connection.






Let's start something new.
Default Photoshop Size
Create
Close

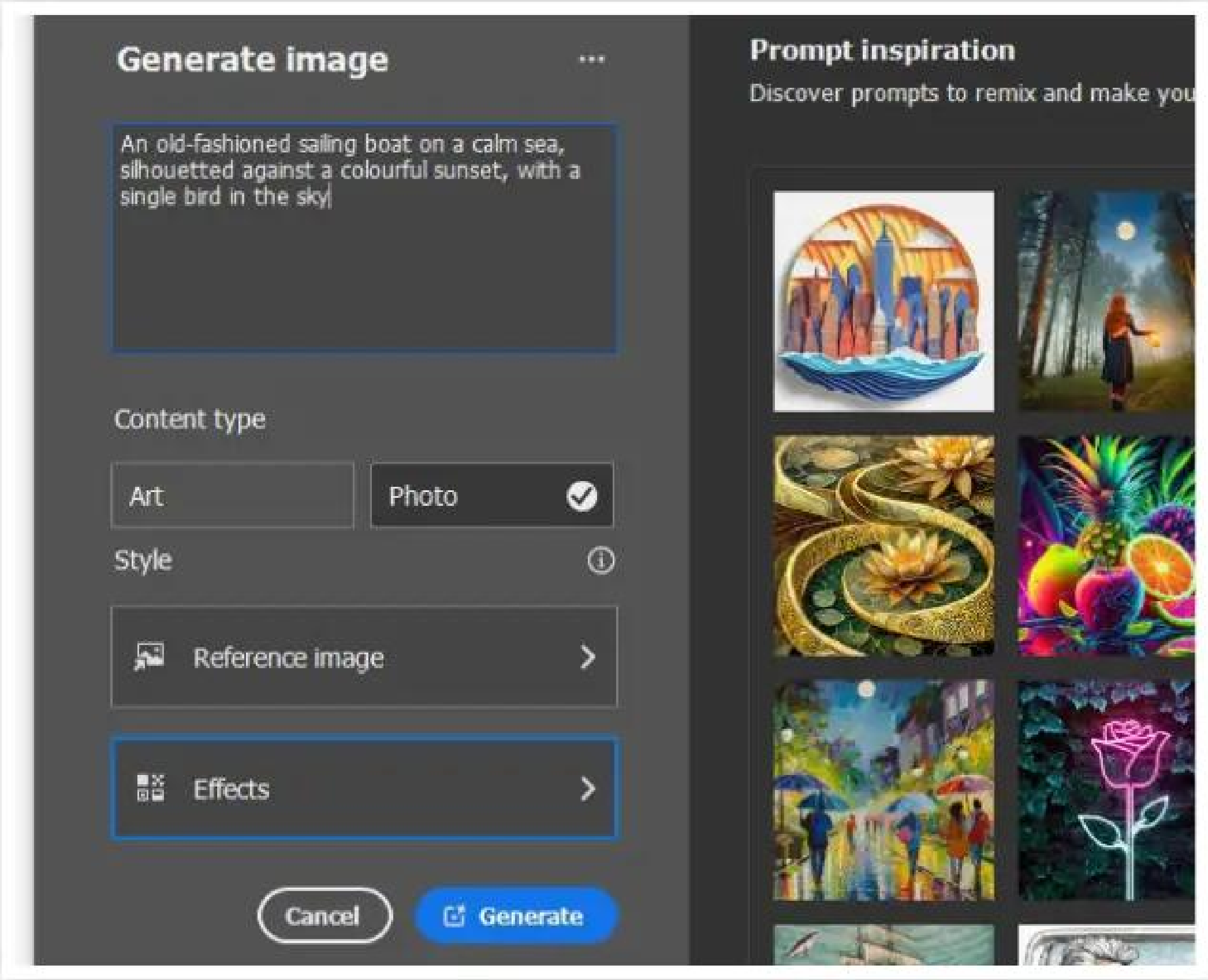

Generate image
Generate image

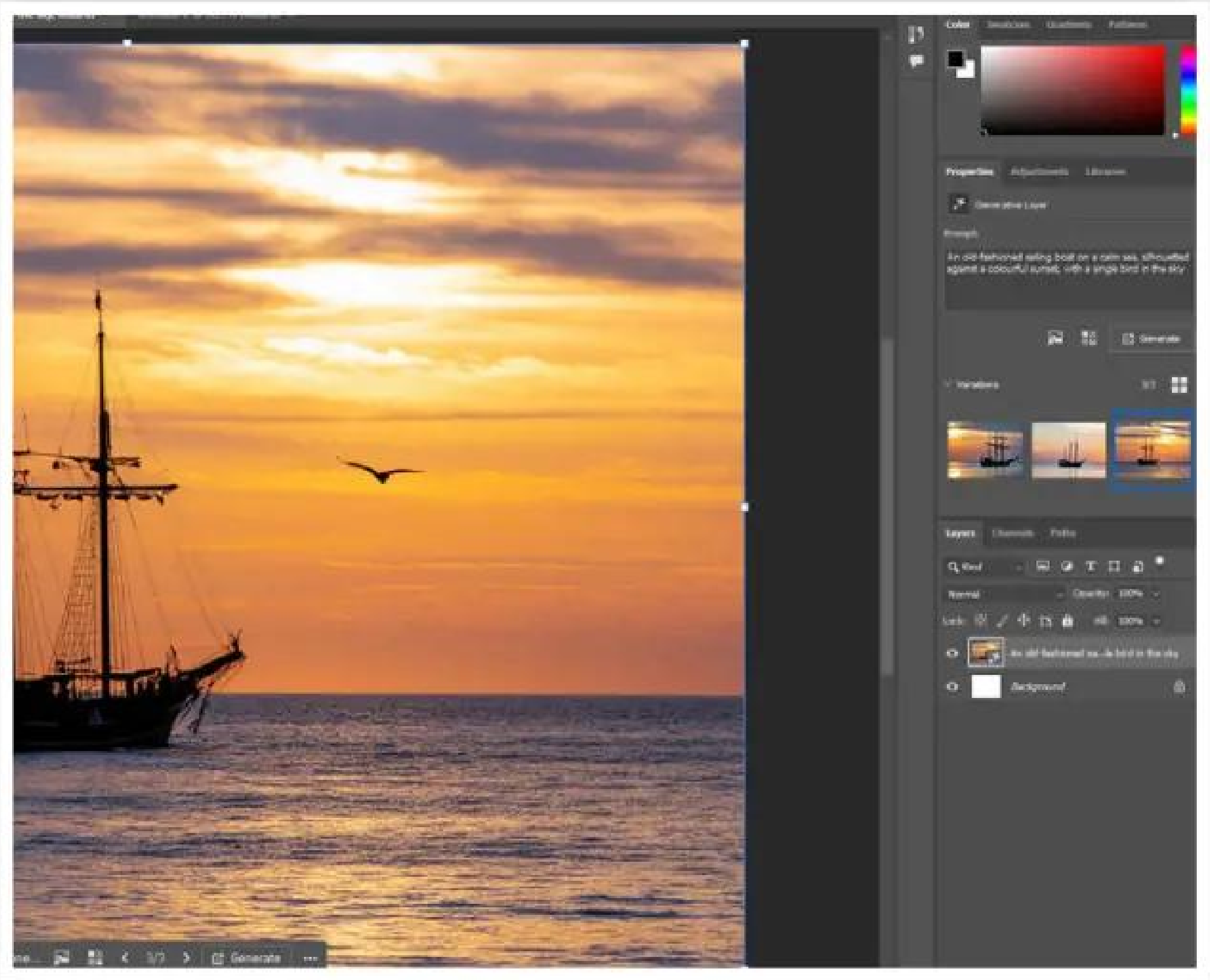

Generate image
Prompt inspiration
Discover prompts to remix and make your own
Content type
Art
Photo
Style
Reference image
Effects
Cancel
Generate

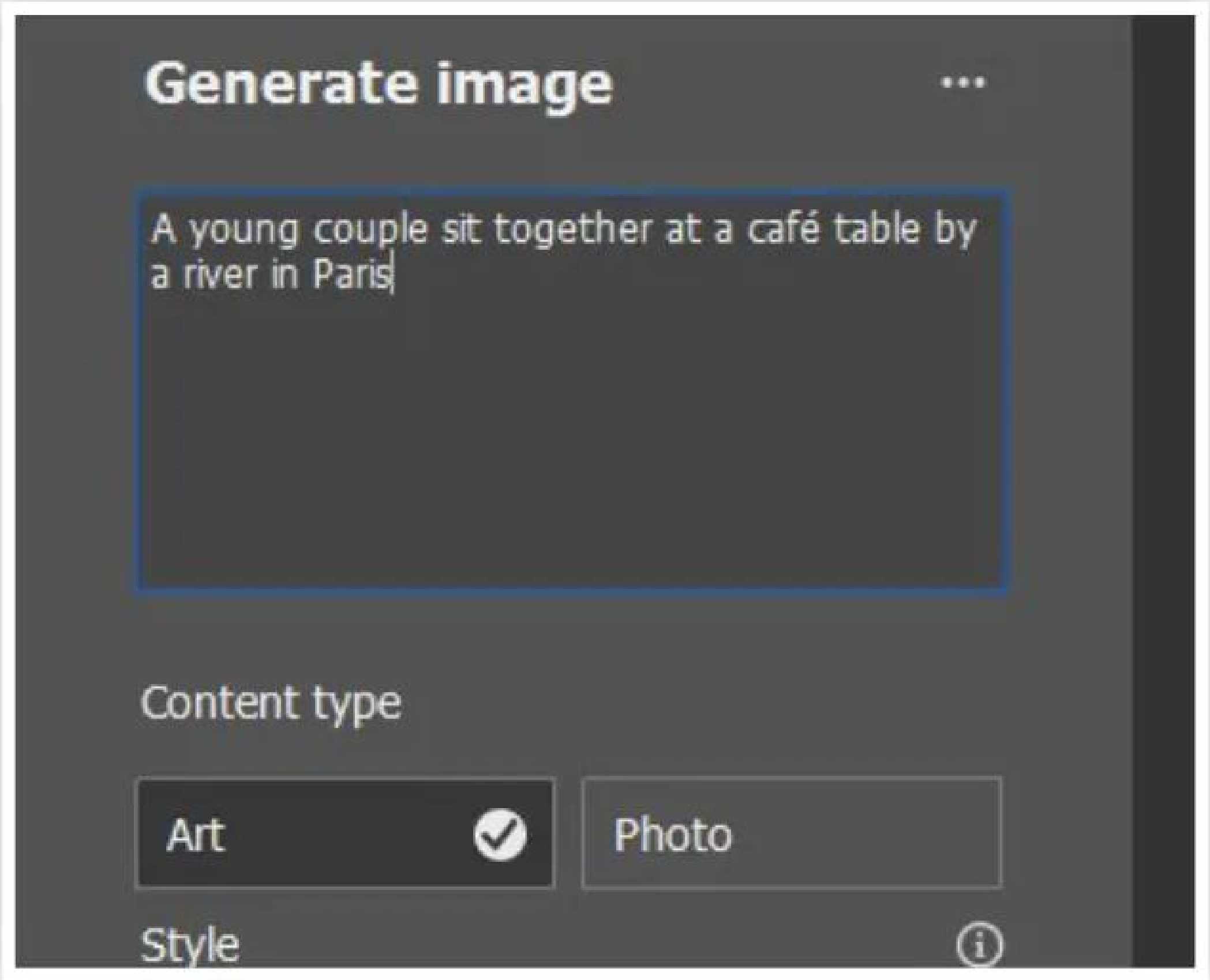
01 To get started, go to your File menu and select New, and create a blank page of whatever dimensions you want for your first image. We'll start with the default Photoshop New Document size, 16x12cm, in landscape format, click Create and your new document will launch.

02 If you have the Contextual Taskbar active, you'll notice that it offers the option to Generate Image. Alternatively, you will see that there is a new tool that has been added to the bottom of your tool bar, also labelled Generate Image. Click on either of these.

03 The new Firefly Generate Image screen will appear. At the top is a box to input your text prompt. Below that are two buttons to select either an artwork or a realistic photo style, and then there are two menus that we'll come to later. There is also a panel of sample images.


An old-fashioned sailing boat on a calm sea, silhouetted against a colourful sunset, with a single bird in the sky
Generate image
Prompt inspiration
Discover prompts to remix and make you
Content type
Art
Photo
Style
Reference image
Effects
Cancel
Generate

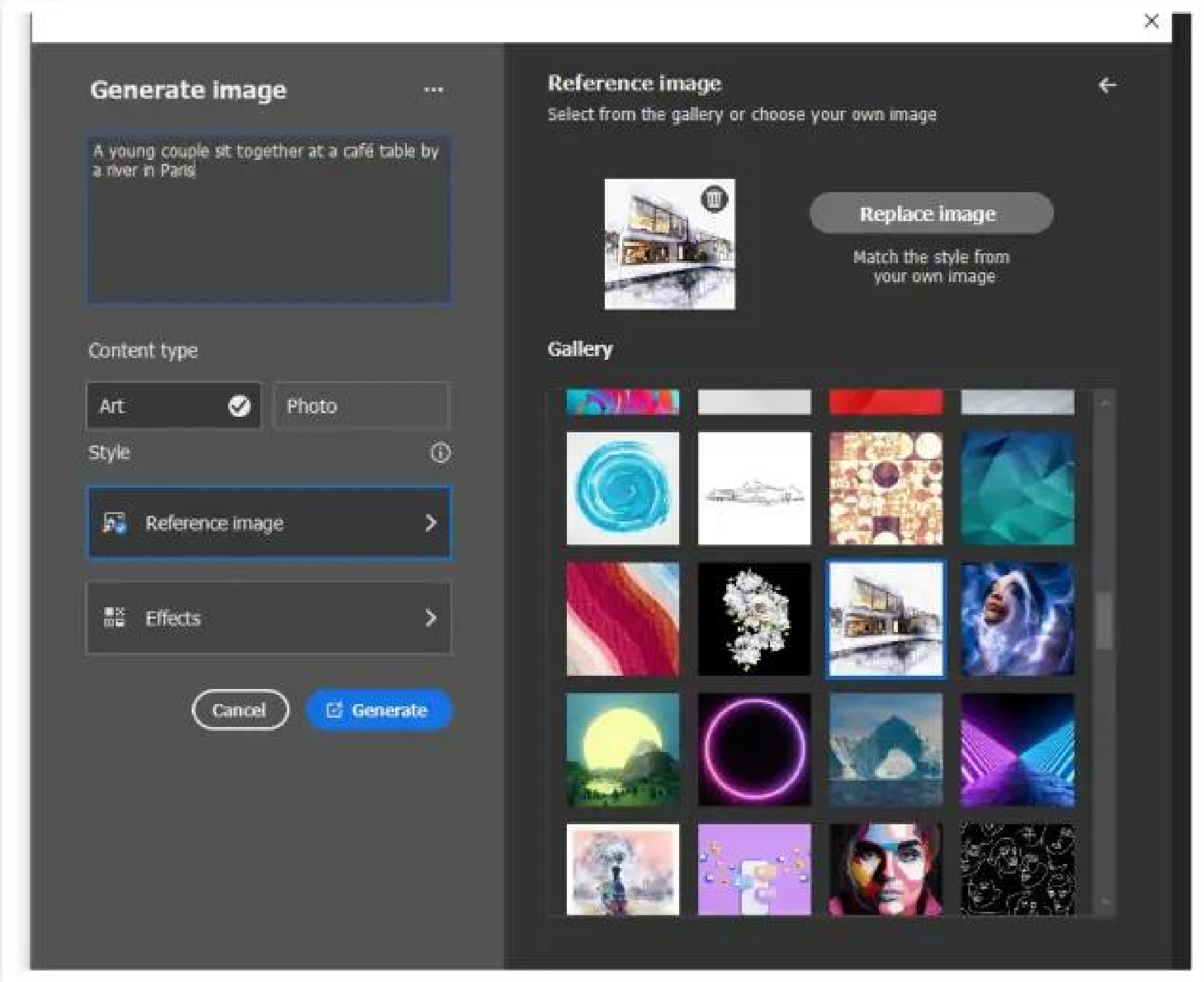


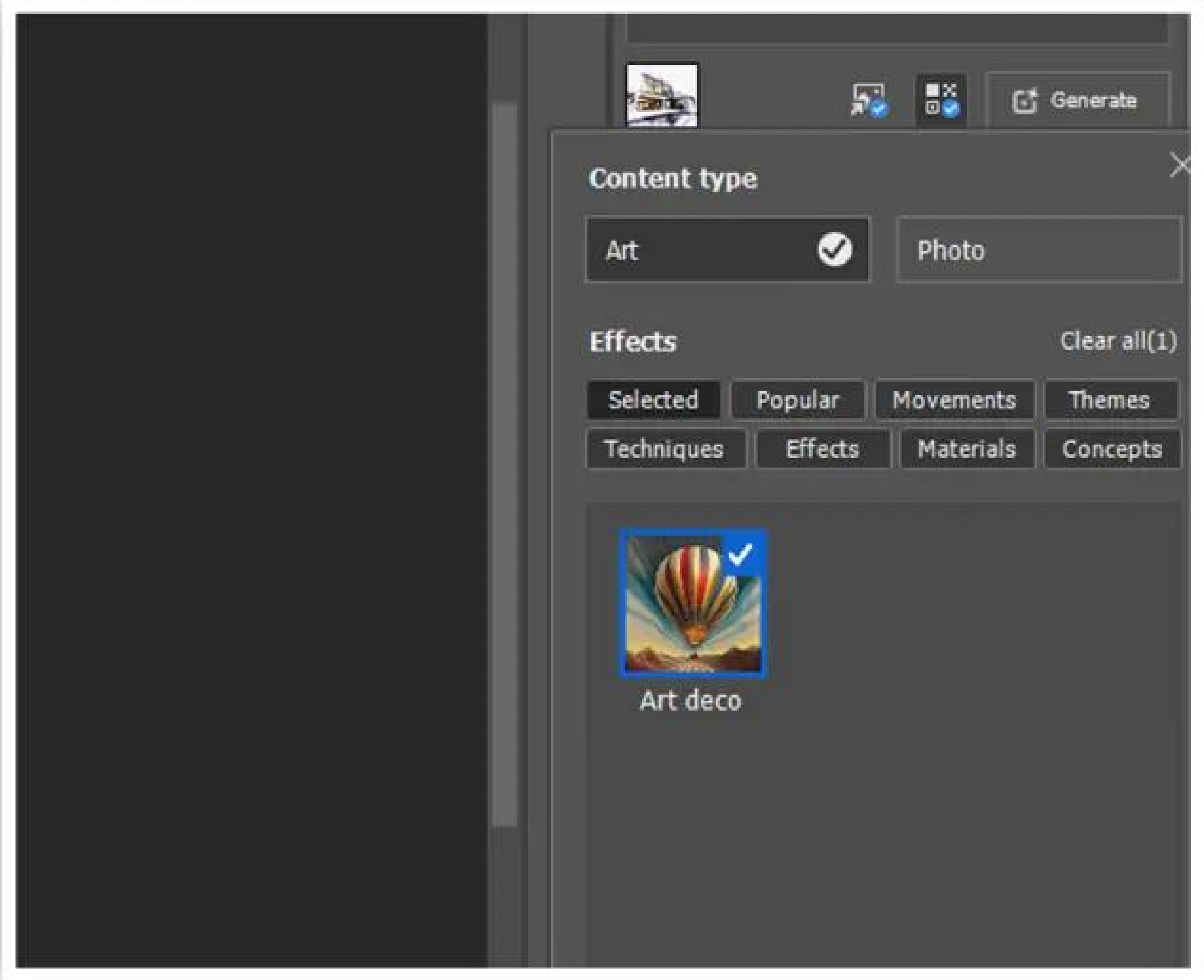

A young couple sit together at a café table by a river in Paris
Generate image
Content type
Art
Photo
Style

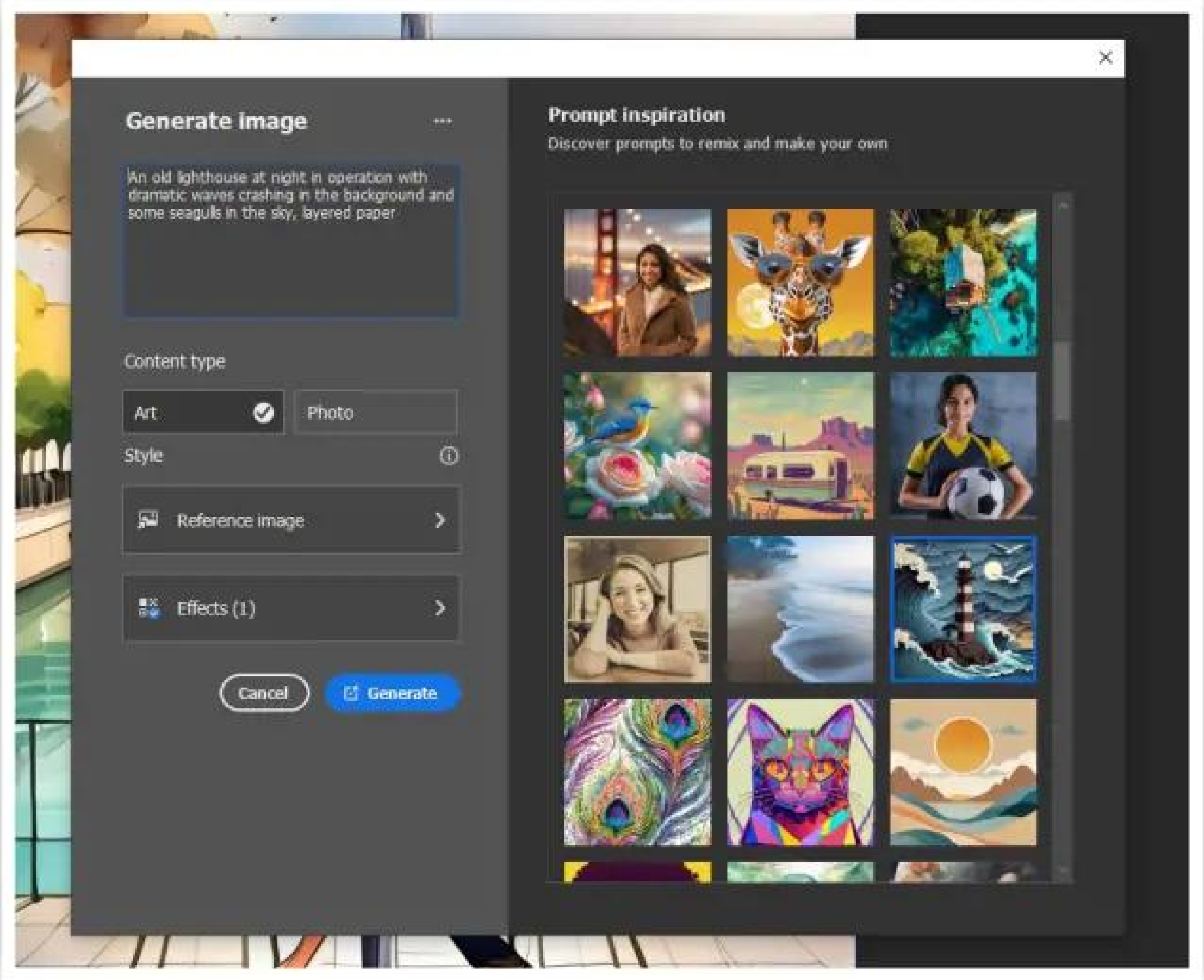
04 Let's give it a try. In the text box, type in "An old-fashioned sailing boat on a calm sea, silhouetted against a colourful sunset, with a single bird in the sky", and click on the Photo button. Ignore the other menus for now, and click Generate.

05 After a few seconds, your image should appear. On the right of the screen you'll see the Generate Layer properties menu, which offers three different variations of your generated image. If you don't like any of them, click the Generate button to run the same prompt again.

06 Next, let's try the Art style, and take a look at the Reference and Effects menus. Create a new file, this time in portrait format, click on Generate image, and in the prompt box type "A young couple sit together at a café table by a river in Paris". Click on the Art button.


A young couple sit together at a café table by a river in Paris
Generate image
Reference image
Select from the gallery or choose your own image
Replace image
Match the style from your own image
Gallery
Content type
Art
Photo
Style
Reference image
Effects
Cancel
Generate


Generate
Content type
Art
Photo
Effects
Clear all(1)
Selected
Popular
Movements
Themes
Techniques
Effects
Materials
Concepts
Art deco


An old lighthouse at night in operation with dramatic waves crashing in the background and some seagulls in the sky, layered paper
Generate image
Prompt inspiration
Discover prompts to remix and make your own
Content type
Art
Photo
Style
Reference image
Effects (1)
Cancel
Generate

07 Click on the Reference Image menu, and select one of the watercolour images. This tells Firefly that you want it to create the image in a watercolour style. In the Effects menu, click on Movements and Art Deco. You can add other effects, but let's keep it simple for now. Click on Generate.

08 Once the image has been generated, you can add more variations by playing with the small Reference Image and Style Effects buttons in the Generative Layer properties panel, and clicking on Generate to create more variations. There are thousands of combinations to choose from.

09 Firefly offers virtually limitless creations. Try your own prompts, and if you're stuck for inspiration, click on one of the Prompt Inspiration images on the right of the Generate Image interface. It will show you the prompt used to create that image, so you can remix it to your own style.

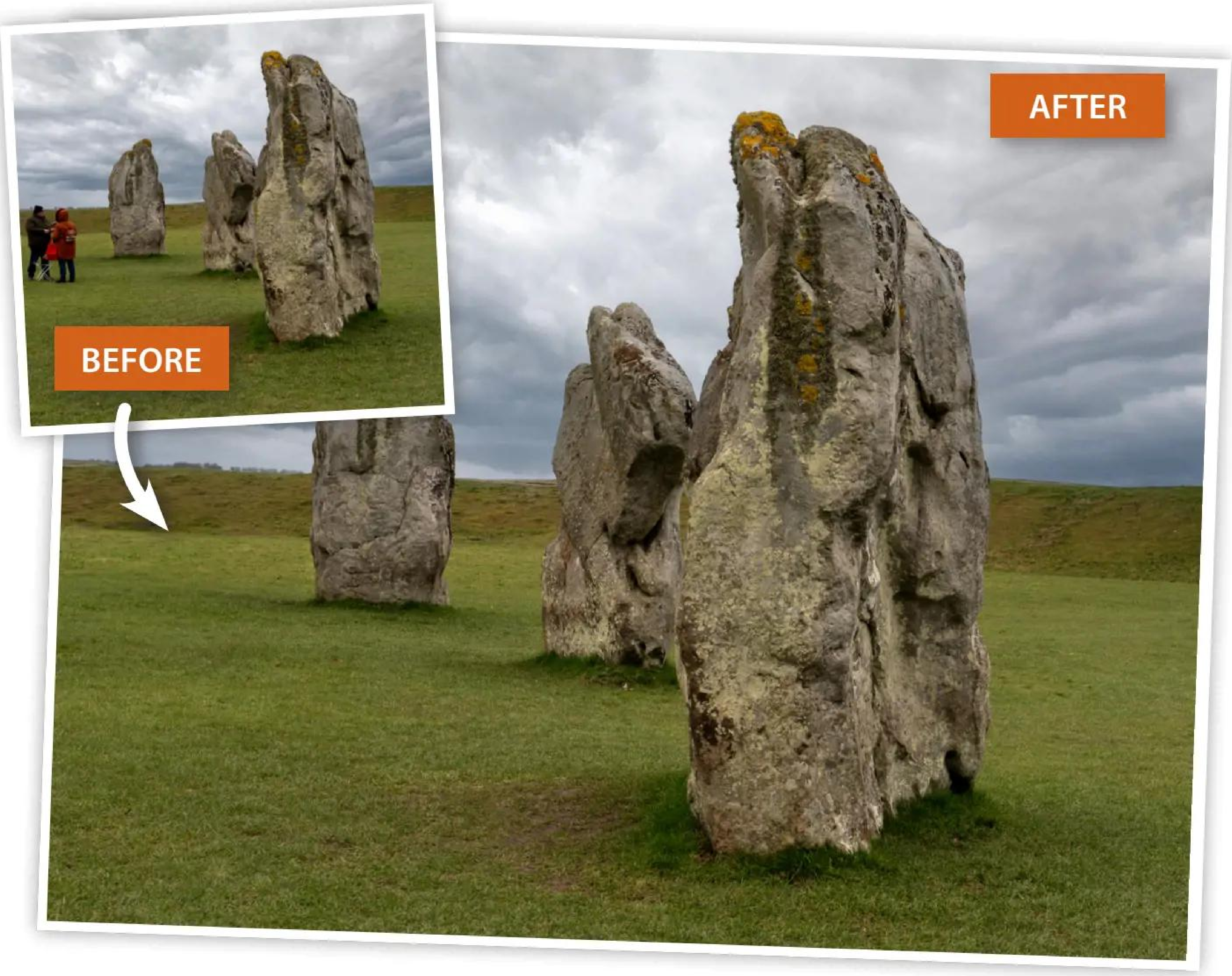
Generative Fill Content Removal

Use new AI-powered Generative Fill to remove unwanted objects from your photos

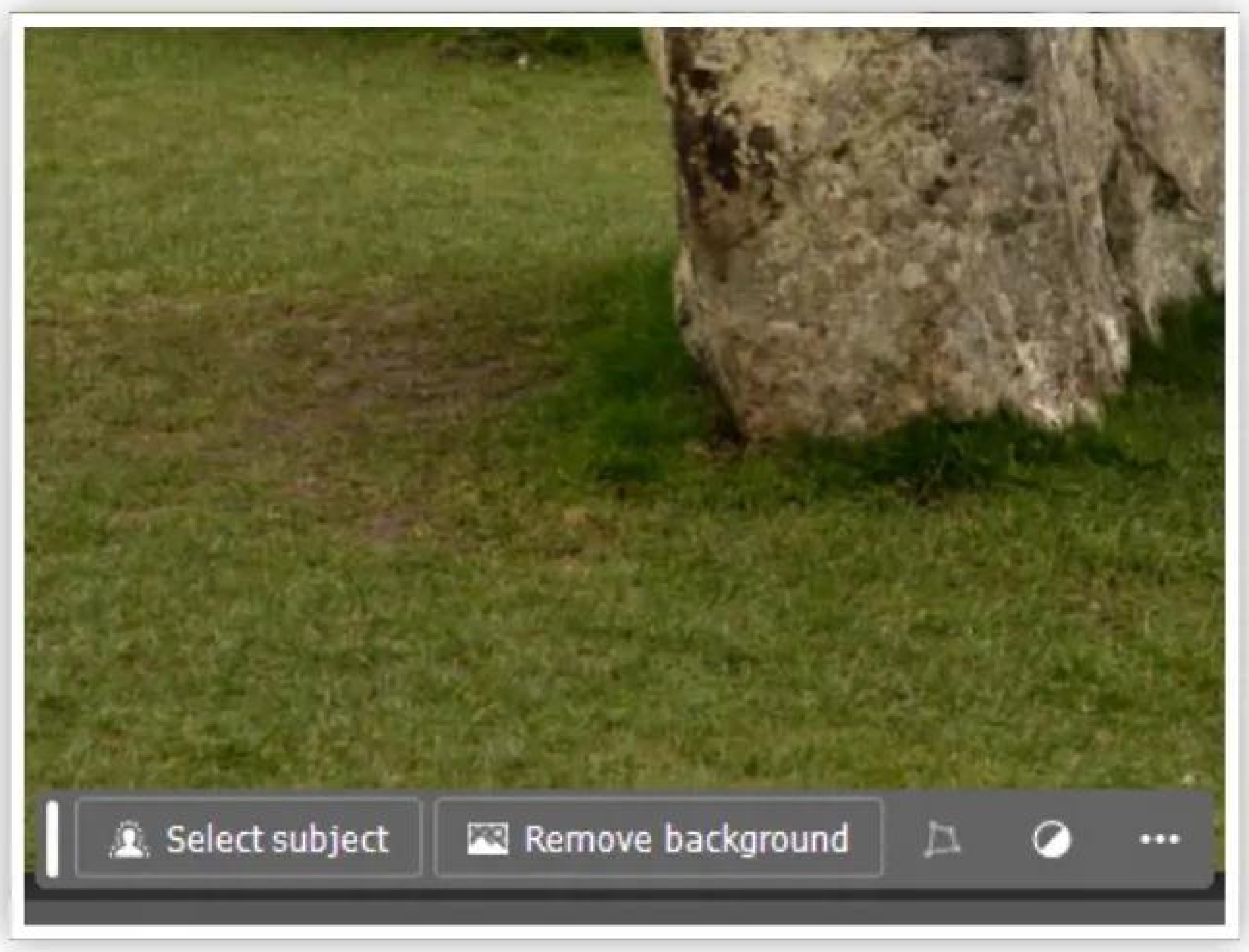
Probably the most useful of Photoshop's new AI-powered tools is Generative Fill, a powerful feature which we can use to remove unwanted objects from your photos quickly and seamlessly. Previously, we would have to spend time painstakingly applying the Clone Stamp brush to cover up unwanted objects, and even then the results would often be disappointing, with obvious patches of texture repetition or mismatched shadow. Generative Fill can produce vastly superior results in seconds using the amazing power of AI image generation.

Generative Fill is quick and easy to use, requiring nothing more than a selection tool and a few menu choices, and produces unbelievably good results. Let's give it a try on this photo of the famous Avebury Stones in Wiltshire, England. Let's see if we can remove the couple on the left, who are messing up this otherwise well-balanced shot.

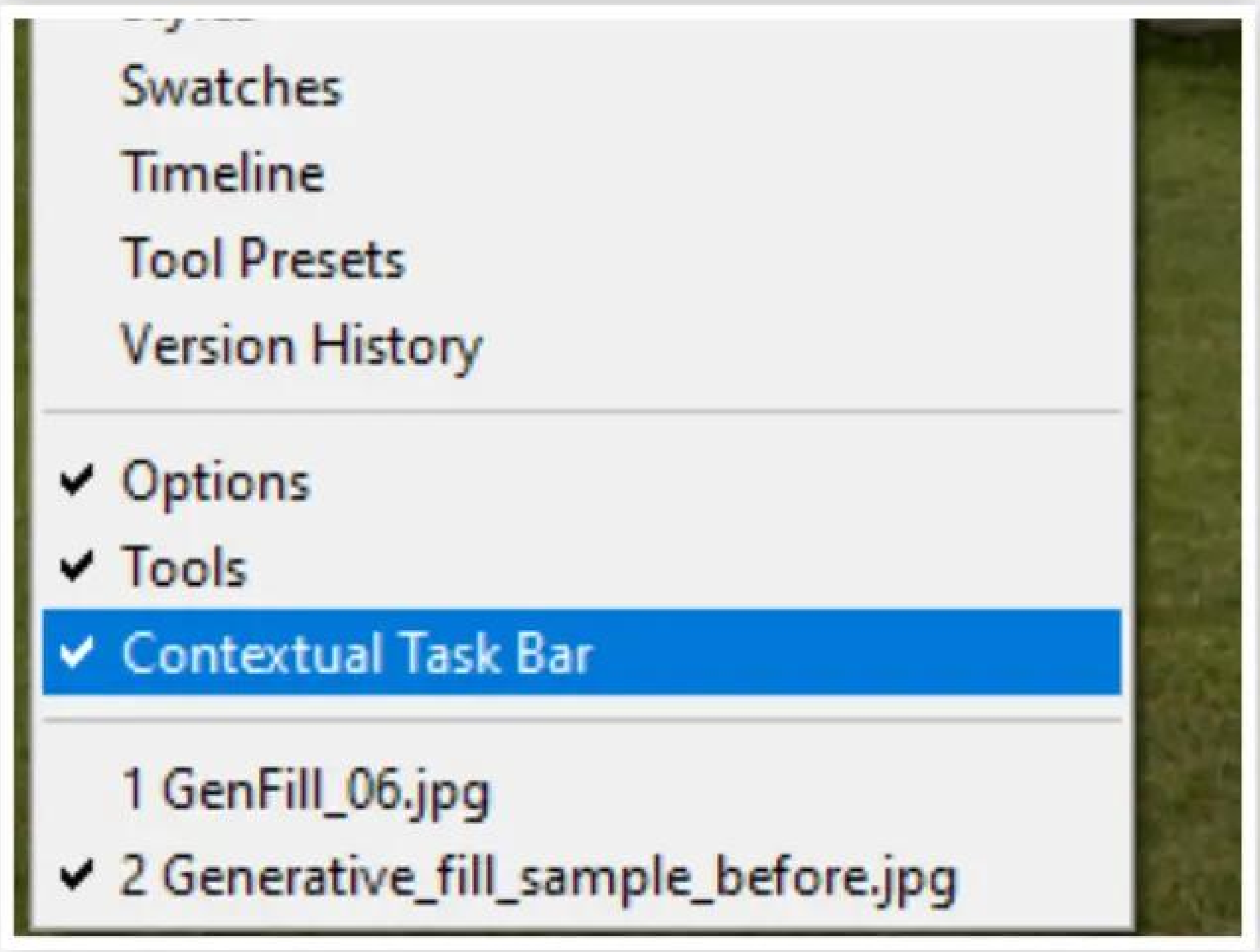
Note that you will need to have an active Internet connection to use Photoshop's new AI features, including the Generative Fill function.


BEFORE
AFTER

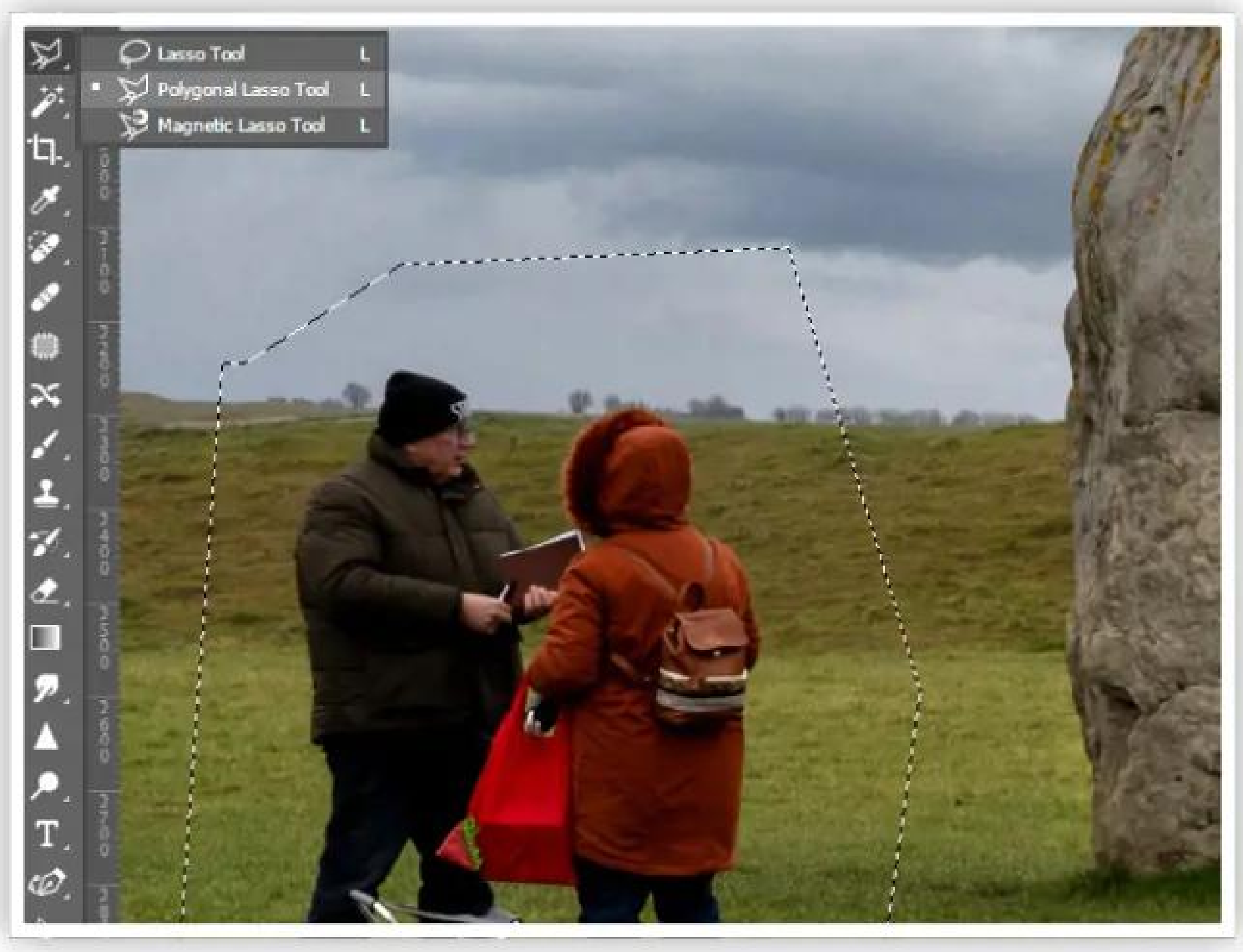
01 Generative Fill is one of the contextual options that is available from the Contextual Task Bar, which was introduced in the previous Photoshop update. Having the Contextual Task Bar switched on will make the following task easier, so let's do that as a first step.


Select subject
Remove background

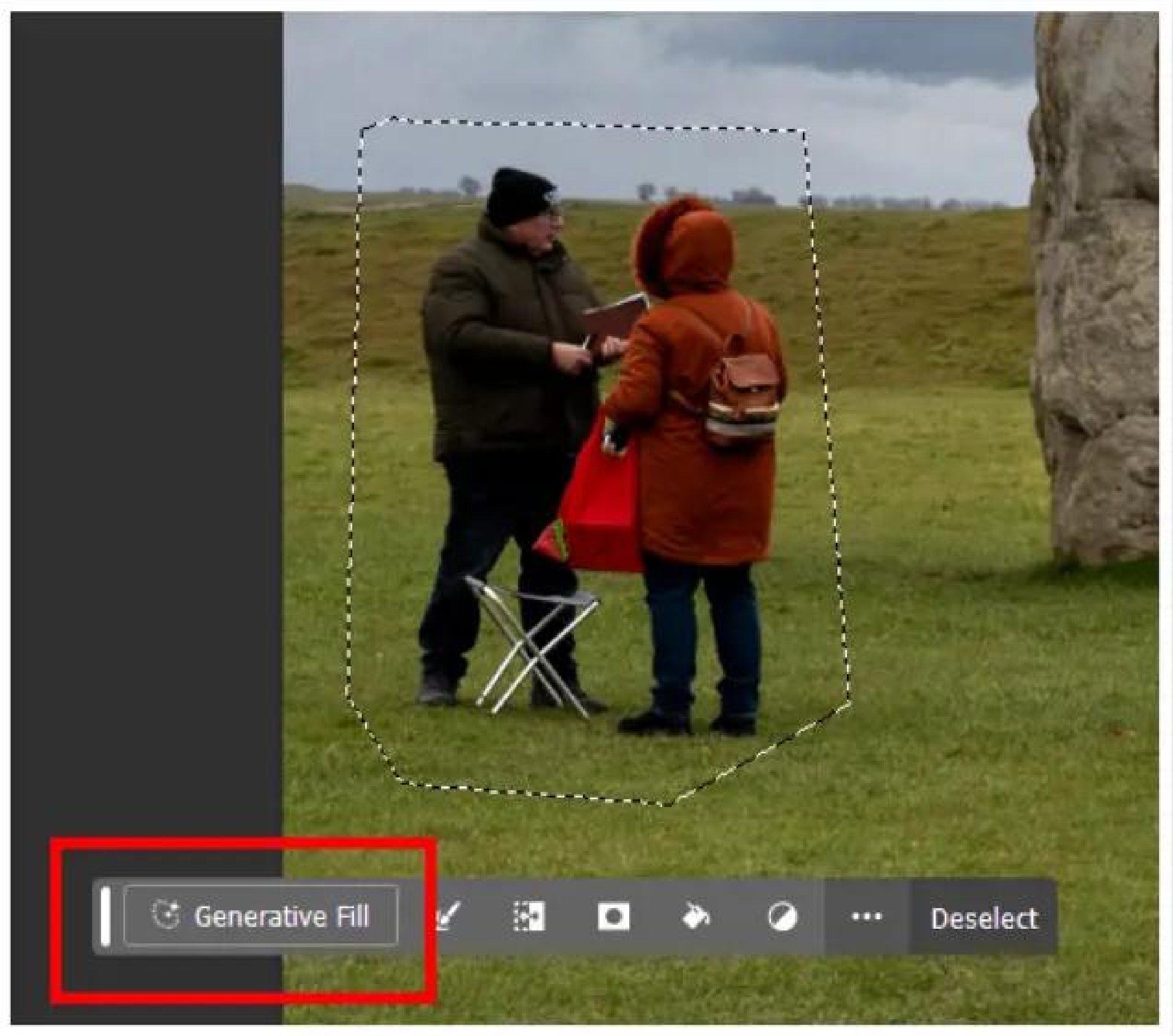
02 In the menu bar, click on the Windows menu. Right down at the bottom of the list, you should find the option for Contextual Task Bar. Click on this to toggle the taskbar to On. As soon as you release the menu, you should see the Contextual Task Bar appear on the screen.


Swatches
Timeline
Tool Presets
Version History
✓ Options
✓ Tools
✓ Contextual Task Bar
1 GenFill_06.jpg
✓ 2 Generative_fill_sample_before.jpg

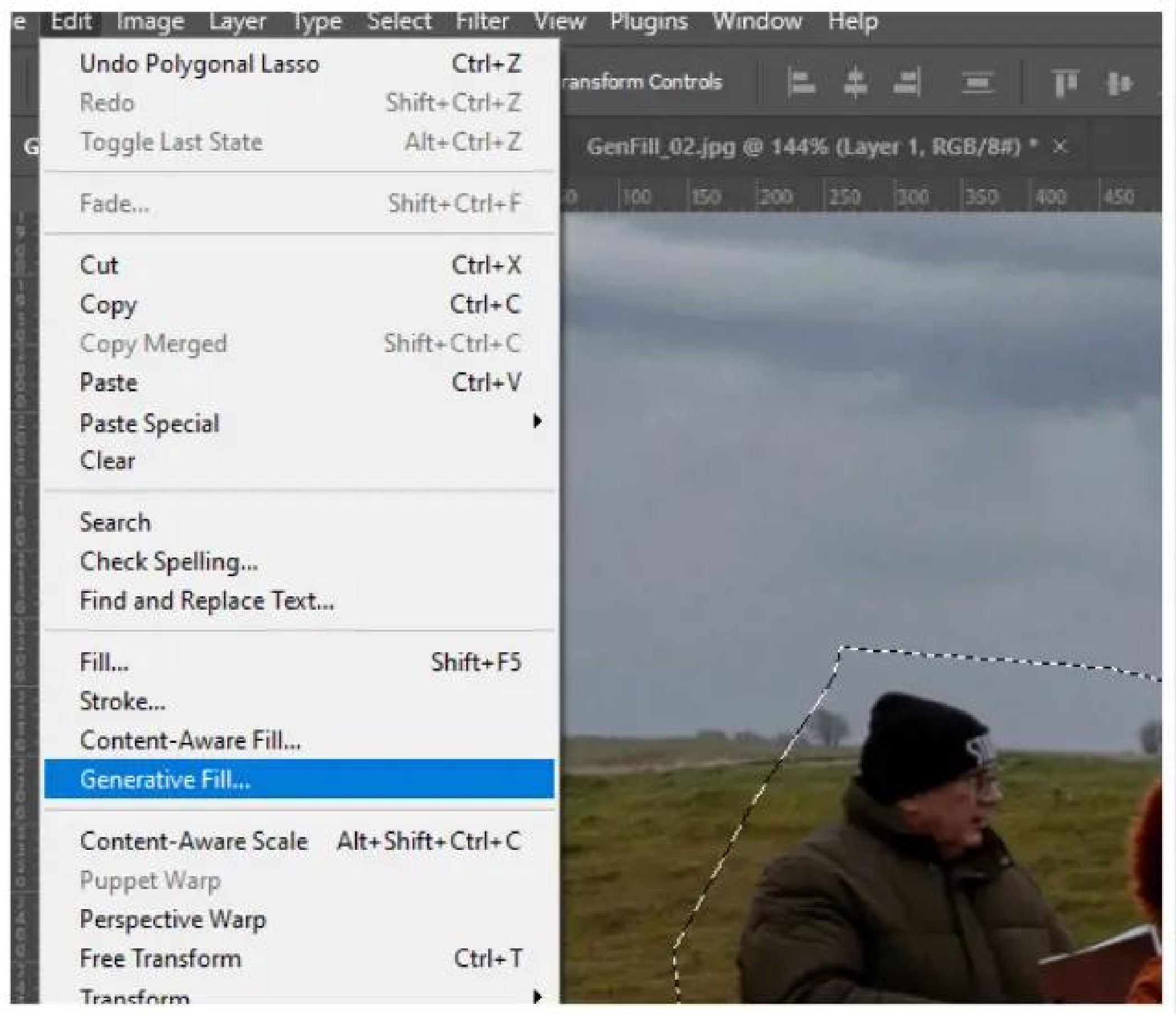
03 To get started with the process of removing the unwanted element from the image, from the tool sidebar, click and hold on the Lasso Tool icon, and from the fly-out menu select the middle option, the Polygonal Lasso tool.


Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L

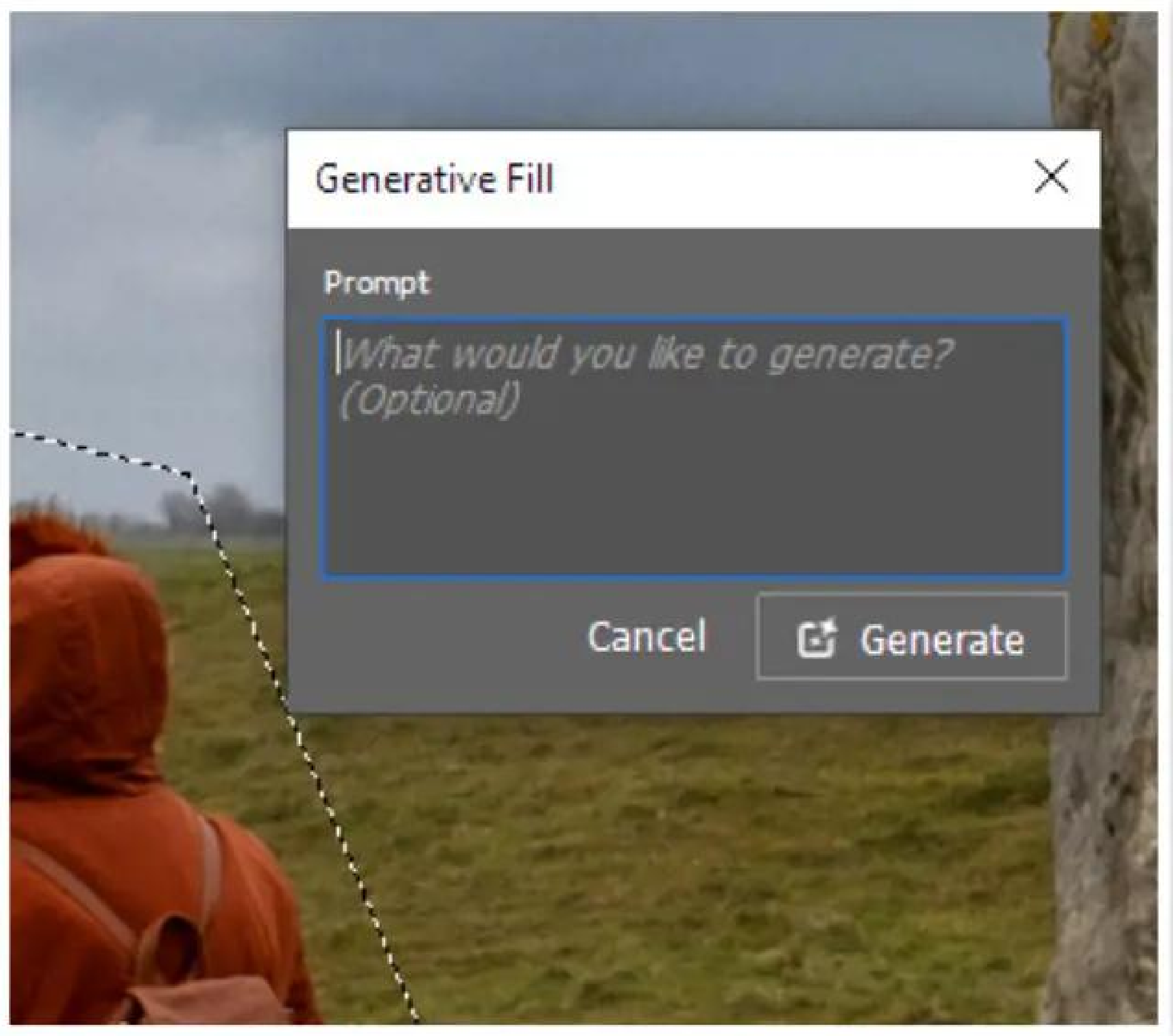
04 As soon as you've made your selection, you should see Generative Fill button appear as an option in the Contextual Task Bar, just below the area you've selected. You can simply click on this button to begin the process.


Generative Fill
Deselect

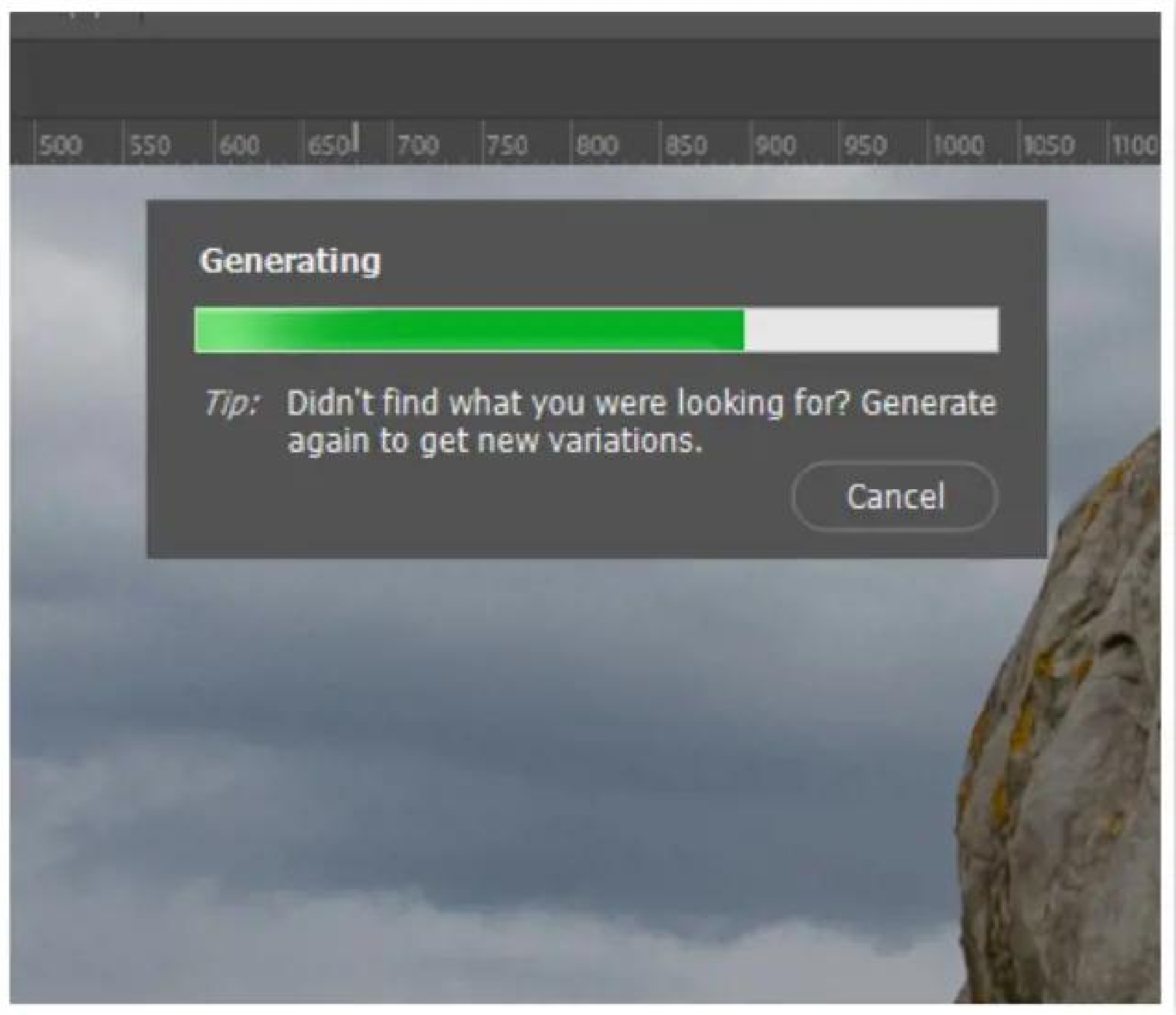
05 If for any reason you don't want to use the Contextual Task Bar (admittedly it can sometimes get in the way, so you may have it turned off), Generative Fill is available as an option in the Edit menu, so you can select it from there.


Edit Image Layer Type Select Filter View Plugins Window Help
Undo Polygonal Lasso Ctrl+Z
Redo Shift+Ctrl+Z
Toggle Last State Alt+Ctrl+Z
Fade... Shift+Ctrl+F
Cut Ctrl+X
Copy Ctrl+C
Copy Merged Shift+Ctrl+C
Paste Ctrl+V
Paste Special
Clear
Search
Check Spelling...
Find and Replace Text...
Fill... Shift+F5
Stroke...
Content-Aware Fill...
Generative Fill...
Content-Aware Scale Alt+Shift+Ctrl+C
Puppet Warp
Perspective Warp
Free Transform Ctrl+T
Transform
ransform Controls
GenFill_02.jpg @ 144% (Layer 1, RGB/8#) * ×

06 Select Generative Fill, and you'll see this new dialogue box appear. You can type a prompt into this window if you want to generate something specific, but for simple object removal, you can leave the prompt blank and just let the AI work its magic. Click on Generate.

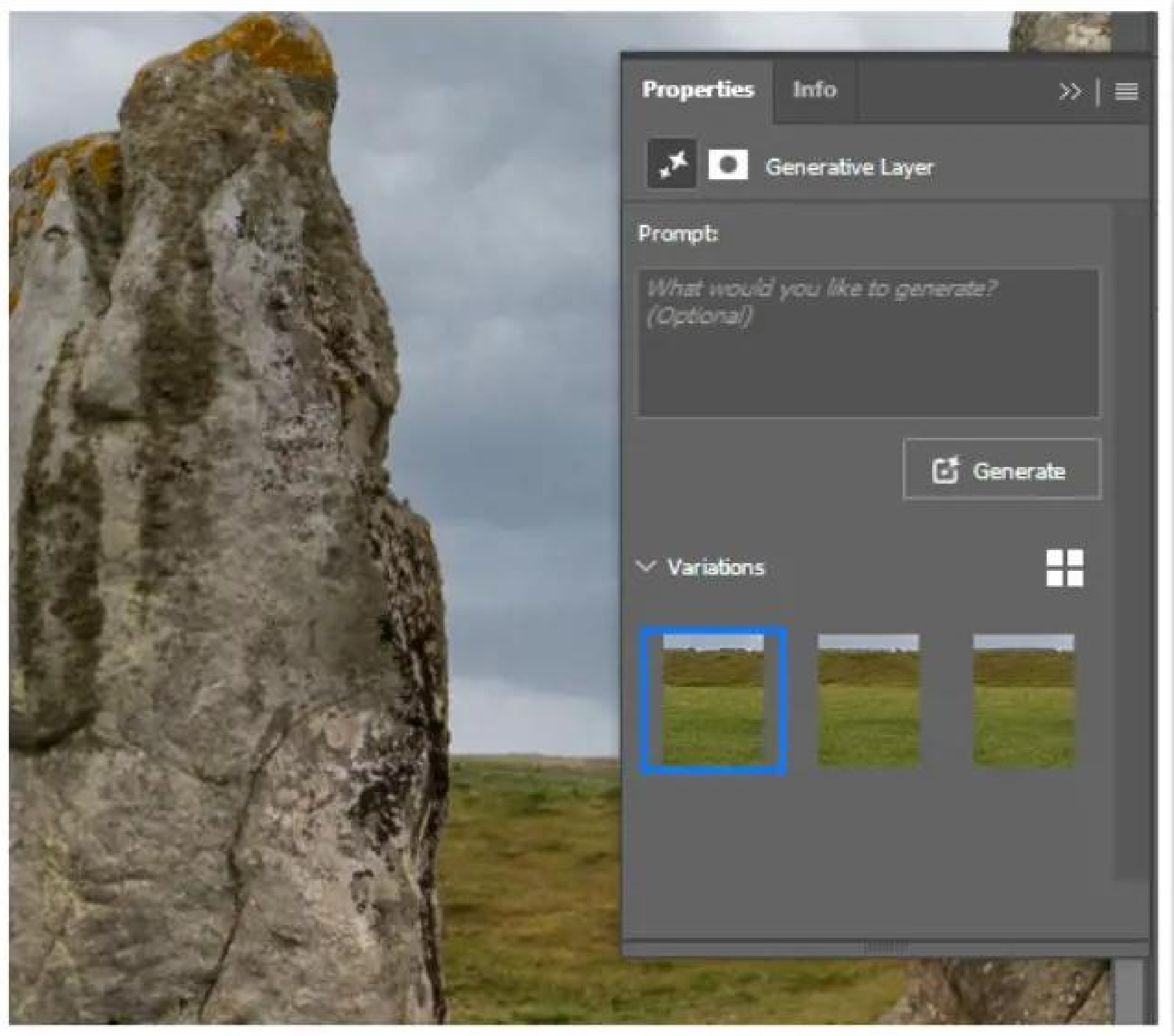

Generative Fill
Prompt
What would you like to generate? (Optional)
Cancel
Generate

07 As soon as you click the button, the generative AI process begins. If you haven't added a specific prompt, it will analyse the selected area and create a matching background to fill it in with. Depending on the size of the selection and the complexity of the image it could take a minute or so.

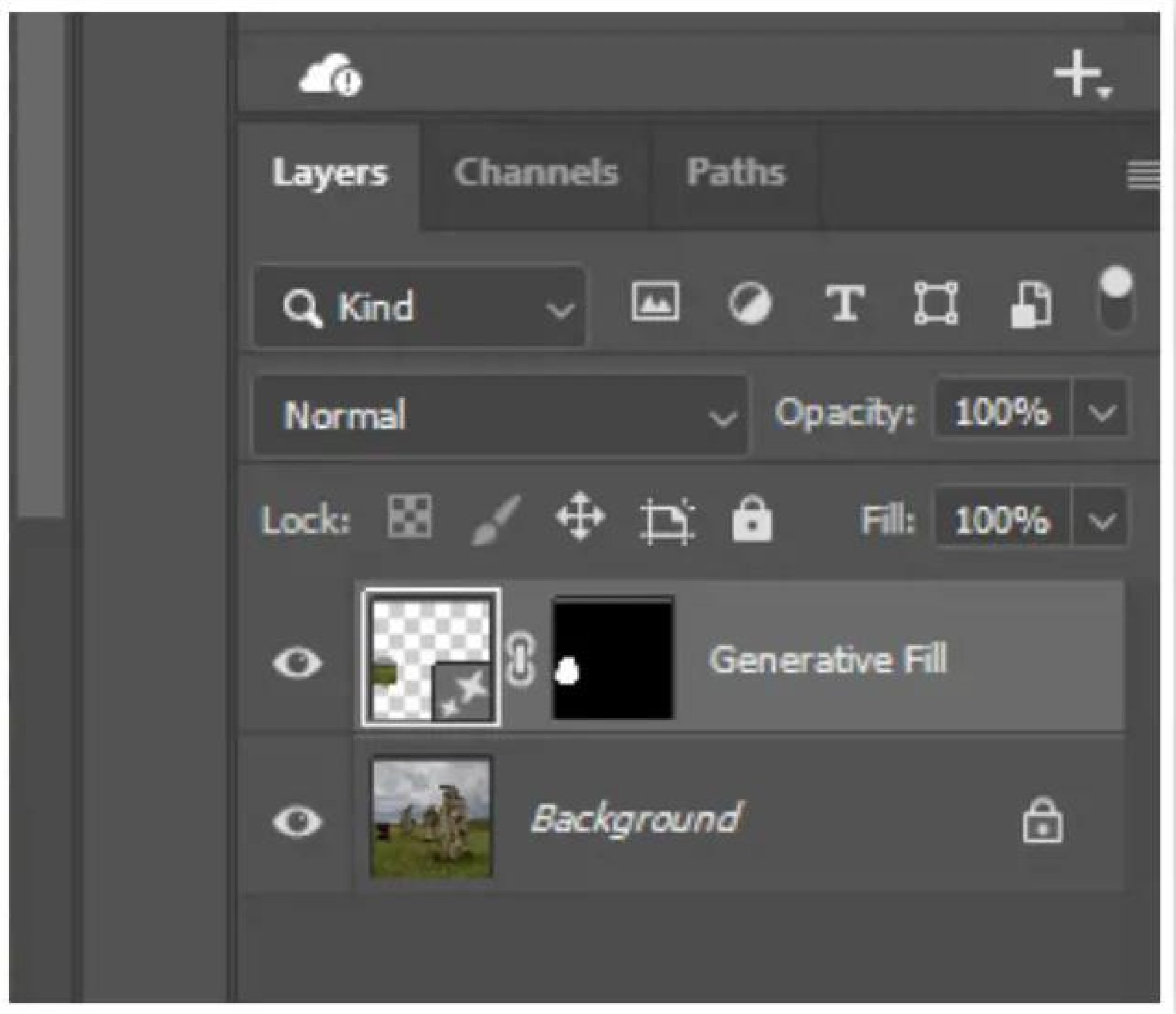

Generating
Cancel

Tip: Didn't find what you were looking for? Generate again to get new variations.

08 Once the process has been completed, you'll see a new fly-out panel appear on the right of the screen, showing the Generative Layer properties. There will be three alternate options for the generated result, so you can pick which one you think looks best.

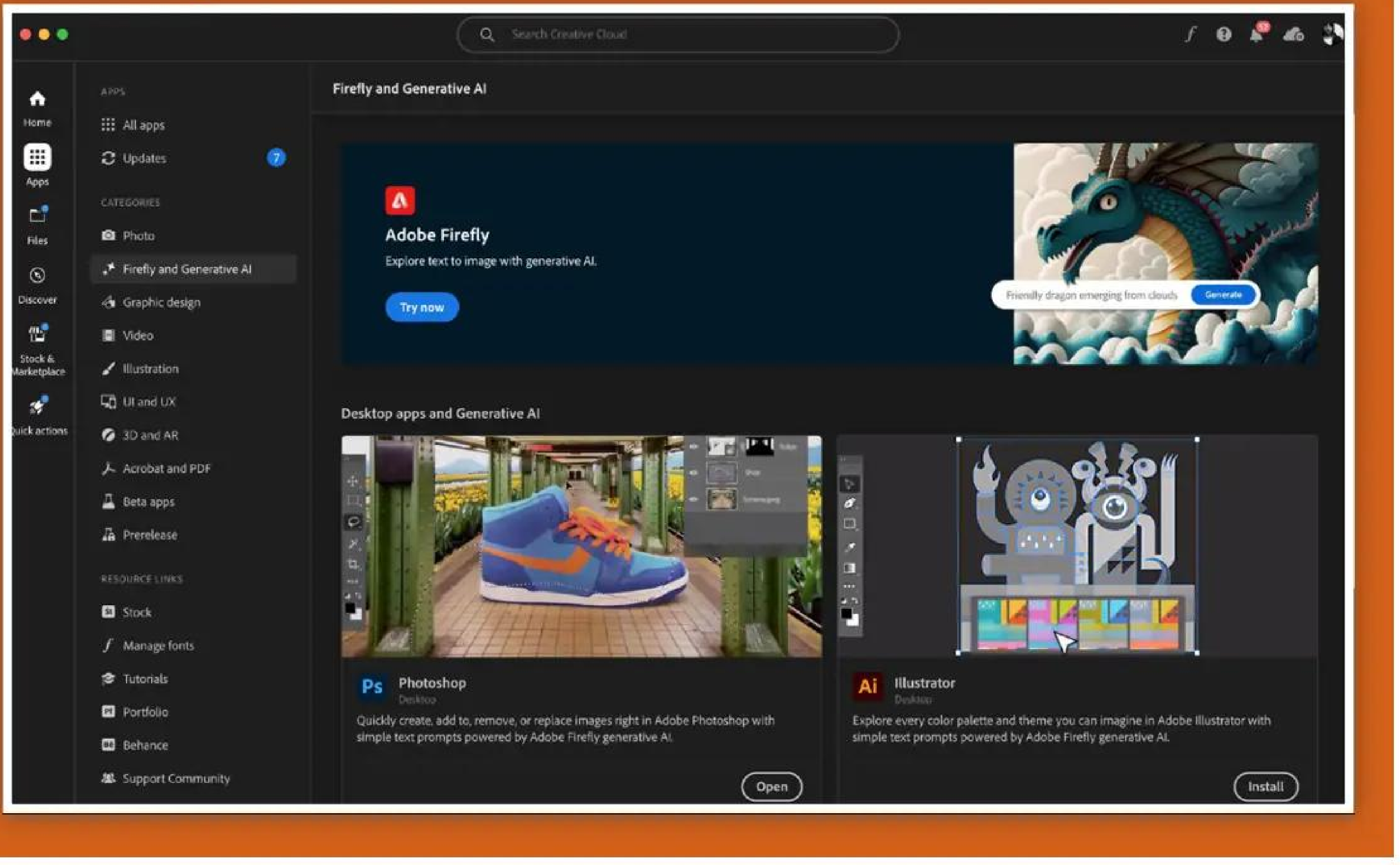

Properties
Info
Generative Layer
Prompt:
What would you like to generate? (Optional)
Generate
Variations

09 Whichever option you choose, we're sure you'll agree that the results are amazingly good when compared to even Content-Aware fill, and vastly better than any manual result. If you've finished with this image, you can now flatten the layers and save the result as a new JPEG image.


Layers
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Generative Fill
Background

How To Access AI Powered Features

To use both the Generative Expand and Fill AI based features of Photoshop you will firstly need to download and install the Beta version of Photoshop with the Firefly add-ons incorporated. You can begin from the Open screen of Photoshop. If you click on Show Suggestions, you'll receive a prompt to try the Beta version. Clicking on the prompt will take you to your Creative Cloud apps screen. Alternatively, you can open Creative Cloud from your Start menu and click on the Apps button. Either way, you need to click on the Install button on the Photoshop (Beta) panel. The download and installation are automatic, and will take a few minutes. Once the Beta version of Photoshop is installed it should open automatically, but if it doesn't you can launch it from your Start menu, or from the Creative Cloud apps screen. You should see a welcome screen that looks like this. Click on Try it now to get started.


Search Creative Cloud
Home
Apps
Files
Discover
Stock & Marketplace
Quick actions
APPS
All apps
Updates
7
CATEGORIES
Photo
Firefly and Generative AI
Graphic design
Video
Illustration
UI and UX
3D and AR
Acrobat and PDF
Beta apps
Prerelease
RESOURCE LINKS
Stock
Manage fonts
Tutorials
Portfolio
Behance
Support Community
Firefly and Generative AI
Adobe Firefly
Try now
Friendly dragon emerging from clouds
Generate
Desktop apps and Generative AI
Ps
Photoshop
Open
Ai
Illustrator
Install

Explore text to image with generative AI.

Quickly create, add to, remove, or replace images right in Adobe Photoshop with simple text prompts powered by Adobe Firefly generative AI.

Explore every color palette and theme you can imagine in Adobe Illustrator with simple text prompts powered by Adobe Firefly generative AI.

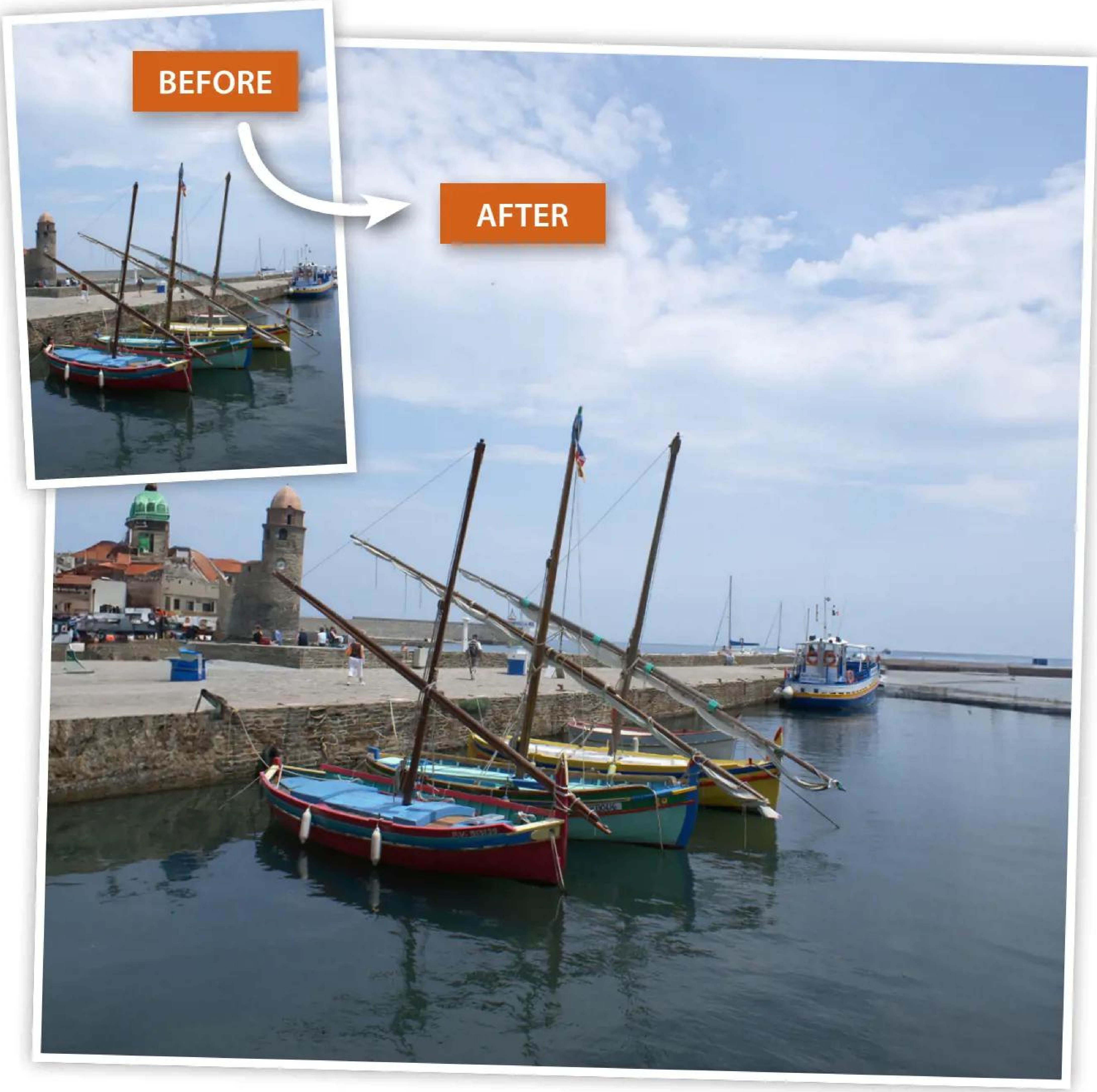
Use Generative Expand to go big

Change aspect ratios and add new content with the new AI-powered Generative Expand feature

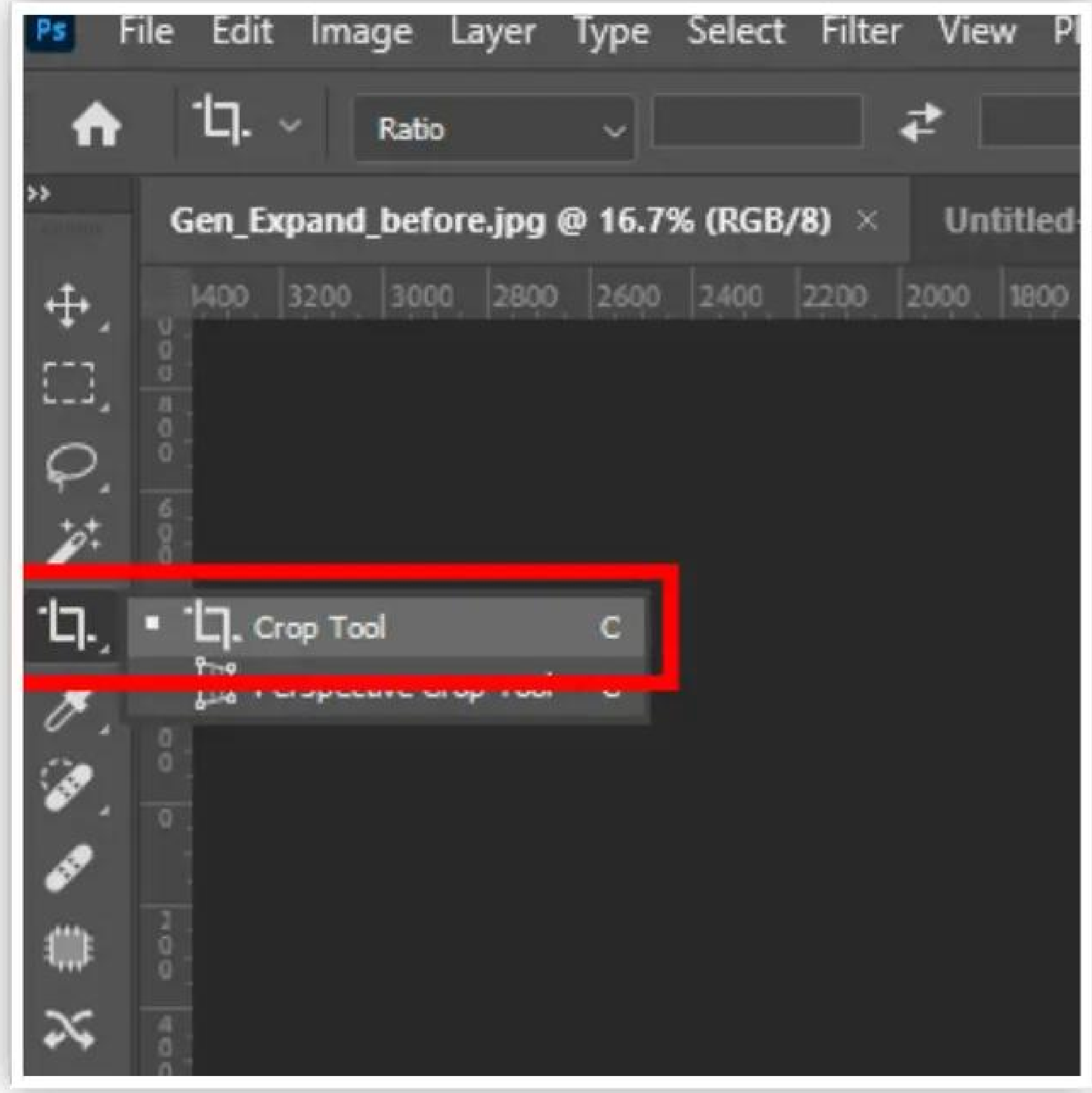
Up until now, if you shot a photo in either vertical or horizontal aspect ratio, then that was a decision you'd have to live with. You could change the aspect ratio by cropping the frame, but that would mean losing a large proportion of the image, usually not a satisfactory solution.

Now, however, the new Generative Expand feature allows you to change the aspect ratio of your image by adding new AI-generated content, calculated to blend in seamlessly with the previously existing image. Although the quality and authenticity of the additions will vary to some extent depending on the content of the original image, under most circumstances the results are astonishingly good. Let's take a look at how this apparent miracle works. As our example, we'll use this vertical-format shot of fishing boats in the French harbour town of Collioure, and convert it to a square format.

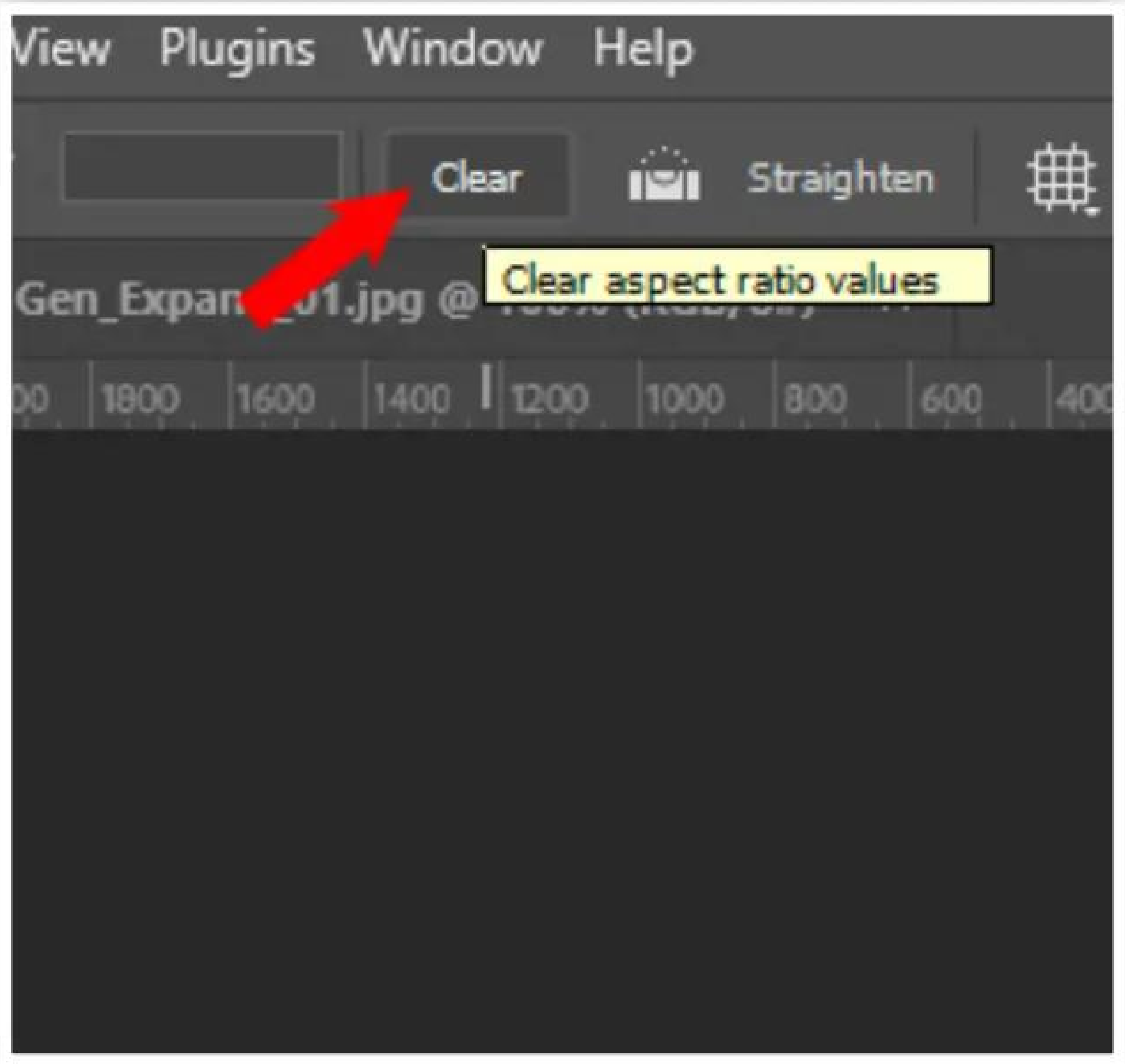
Note that as with Generative Fill, you will need to have an active Internet connection to use the Generative Expand function, since the AI content is generated by Adobe's servers.


BEFORE
AFTER

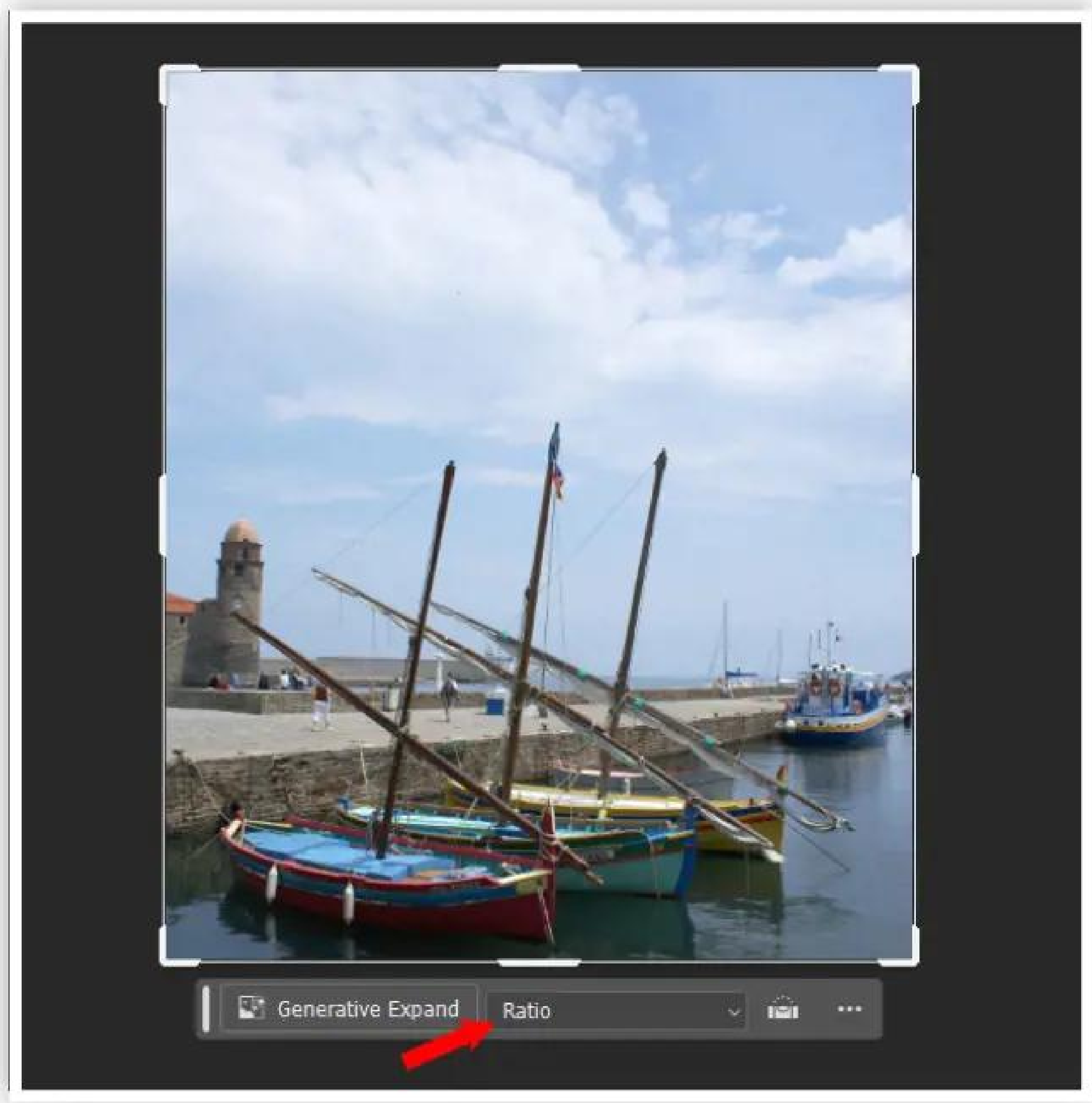
01 Generative Expand is an AI function that has been added to the Crop Tool. Open the picture you want to modify, and then select the Crop Tool from the toolbar. It's the fourth one down and looks like two crossed set-squares.


File Edit Image Layer Type Select Filter View
Ratio
Gen_Expand_before.jpg @ 16.7% (RGB/8)
Untitled
Crop Tool C
Perspective Crop Tool

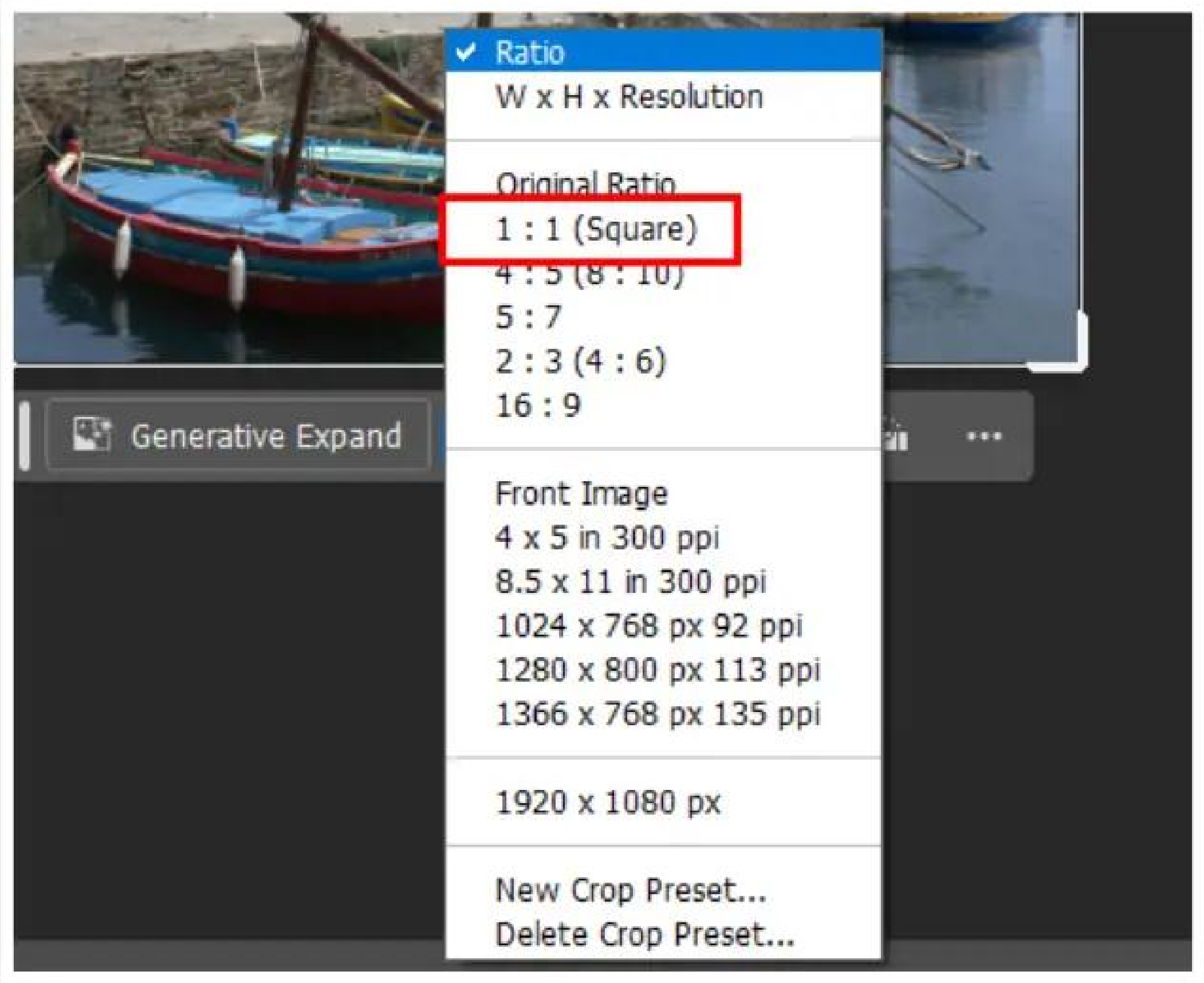
02 If you've used the Crop Tool recently, it may already be set to a specific ratio. If so, click on the Clear button to reset it. If you choose another tool, and then choose the Crop Tool again, you'll see that the crop frame now surrounds the entire image.


View Plugins Window Help
Clear
Straighten
Clear aspect ratio values
Gen_Expan 01.jpg @

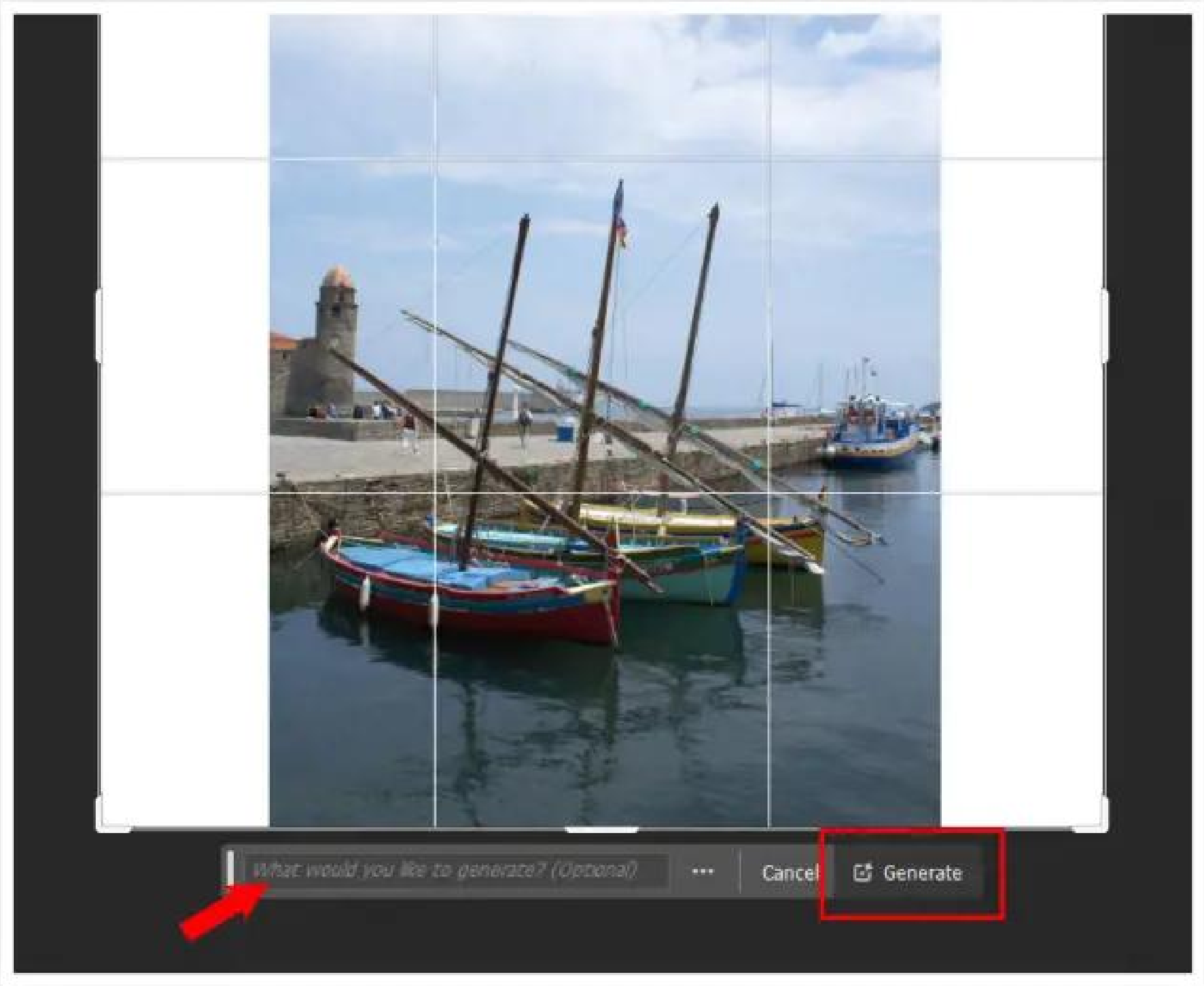
03 The easiest way to control Generative Expand is via the Contextual Task Bar. If you don't have that active, see the section on Generative Fill for instructions on how to activate it. Once it's visible, click on the Ratio button.


Generative Expand
Ratio

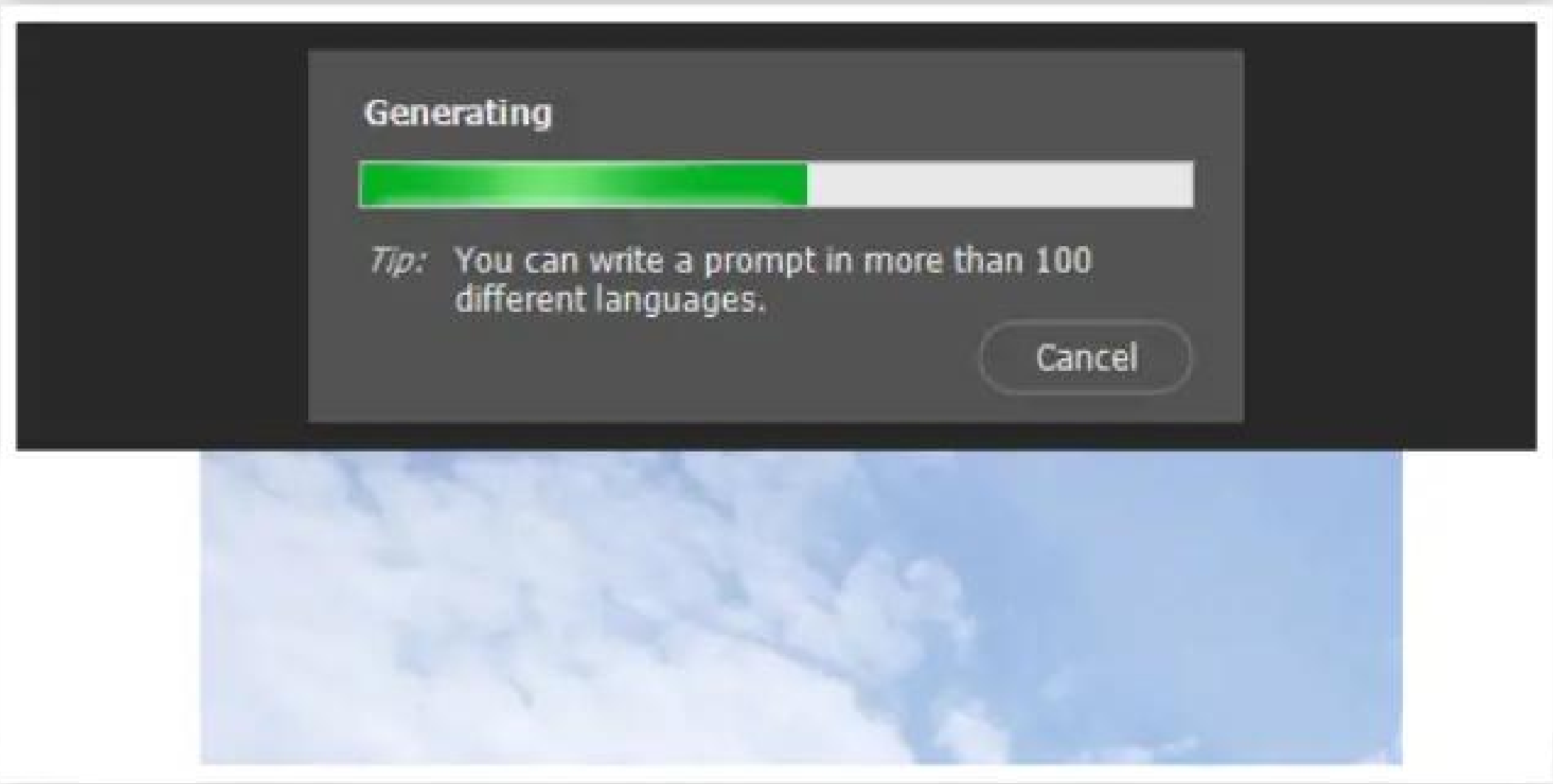
04 You'll see a pop-up menu showing a range of available pre-set aspect ratios. You can just drag the sides of the crop frame to whatever size you want, but for this picture, we'll select the square ratio, 1:1.


Ratio
W x H x Resolution
Original Ratio
1 : 1 (Square)
4 : 5 (8 : 10)
5 : 7
2 : 3 (4 : 6)
16 : 9
Front Image
4 x 5 in 300 ppi
8.5 x 11 in 300 ppi
1024 x 768 px 92 ppi
1280 x 800 px 113 ppi
1366 x 768 px 135 ppi
1920 x 1080 px
New Crop Preset...
Delete Crop Preset...
Generative Expand

05 The Crop frame expands to the square ratio, leaving white bars down either side of the image that will be filled in with AI-generated content. You can add a prompt if you want to fill them with something specific, or leave it blank to let the AI create matched content. Click on Generate.

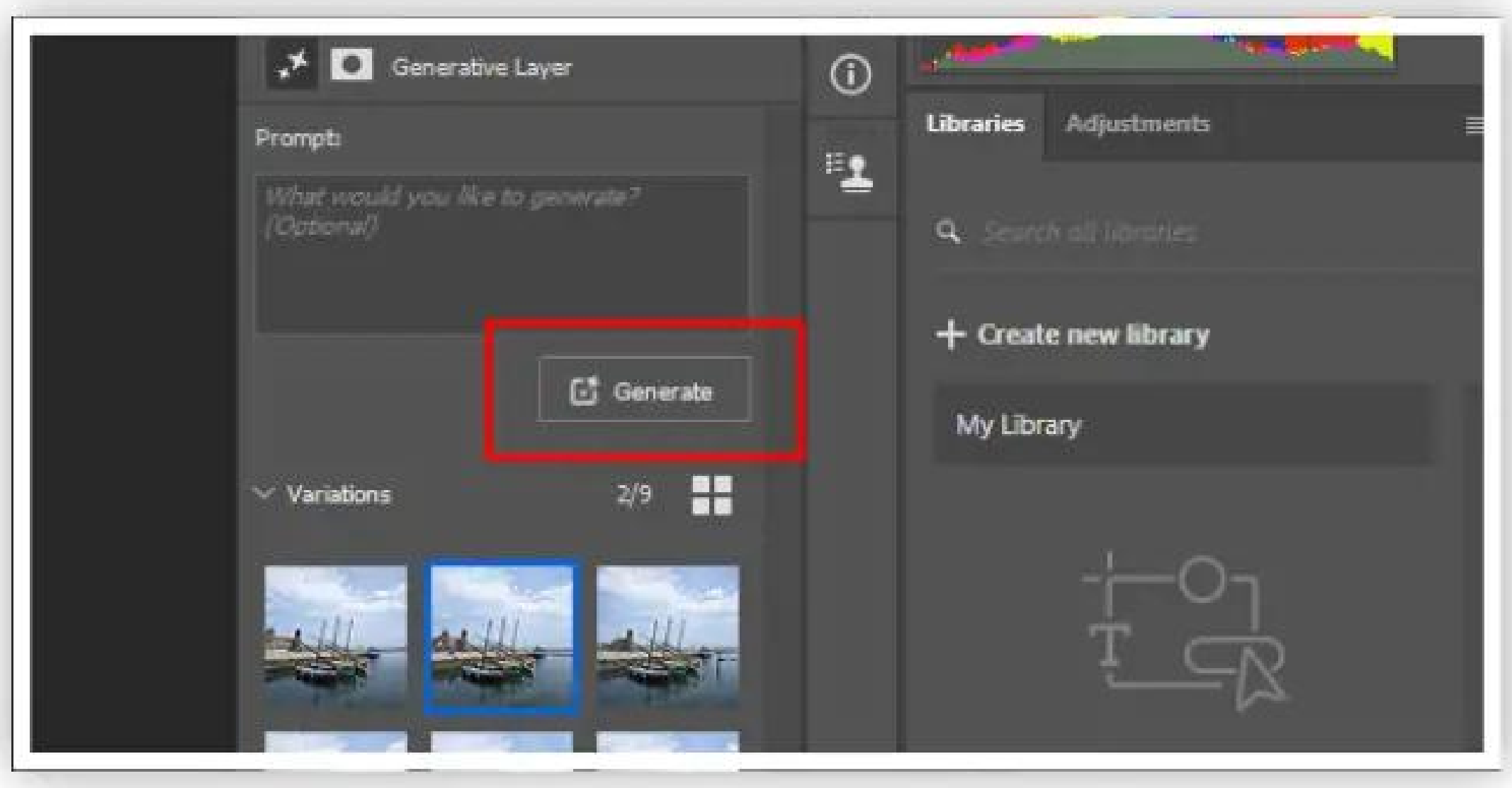

What would you like to generate? (Optional)
Cancel
Generate

06 The Generative AI function will now calculate the appropriate content to fill in the blanks. Depending on the size and complexity of the image, this may take a minute or two, but it's usually pretty quick.

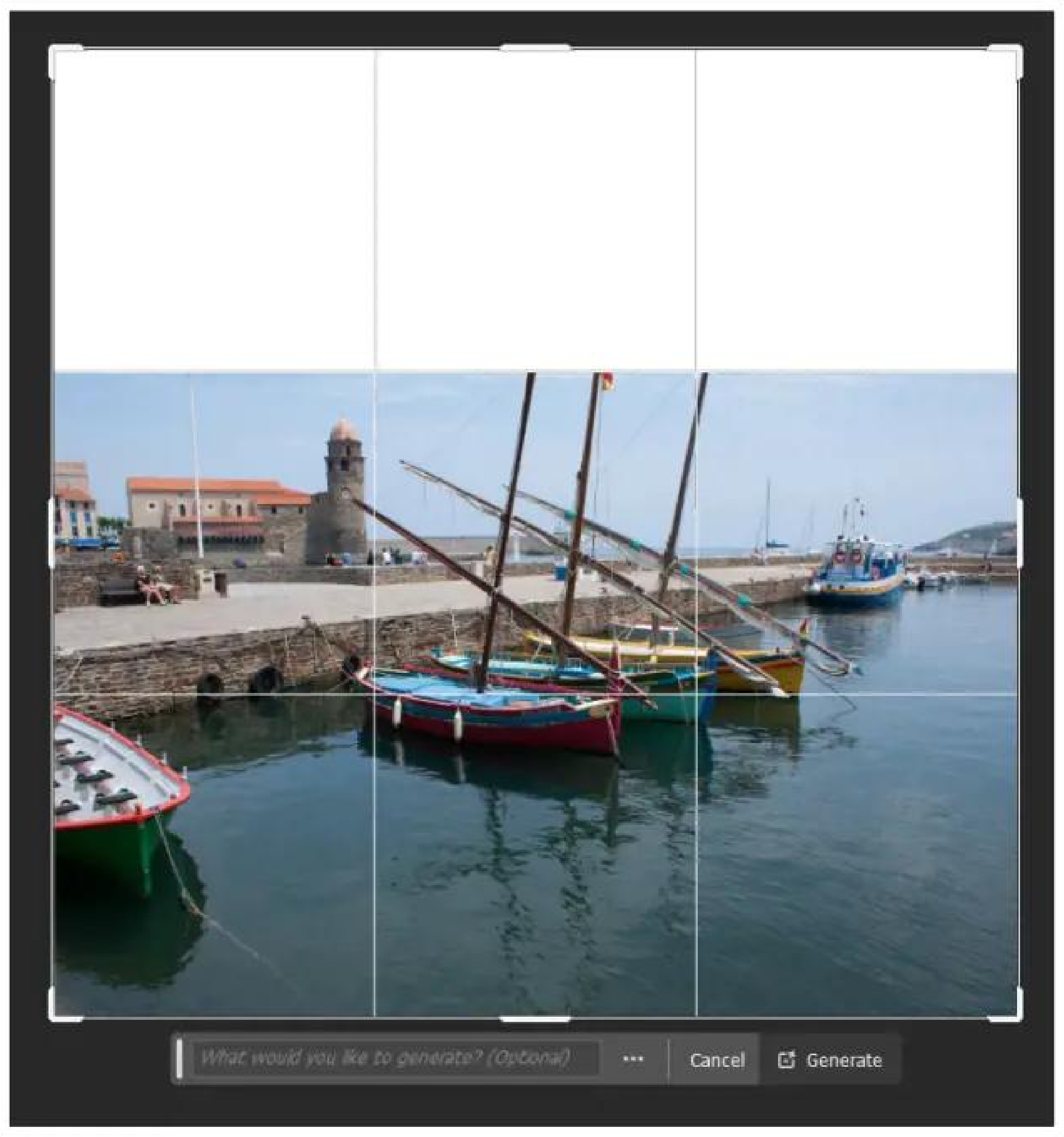

Generating

Tip: You can write a prompt in more than 100 different languages.

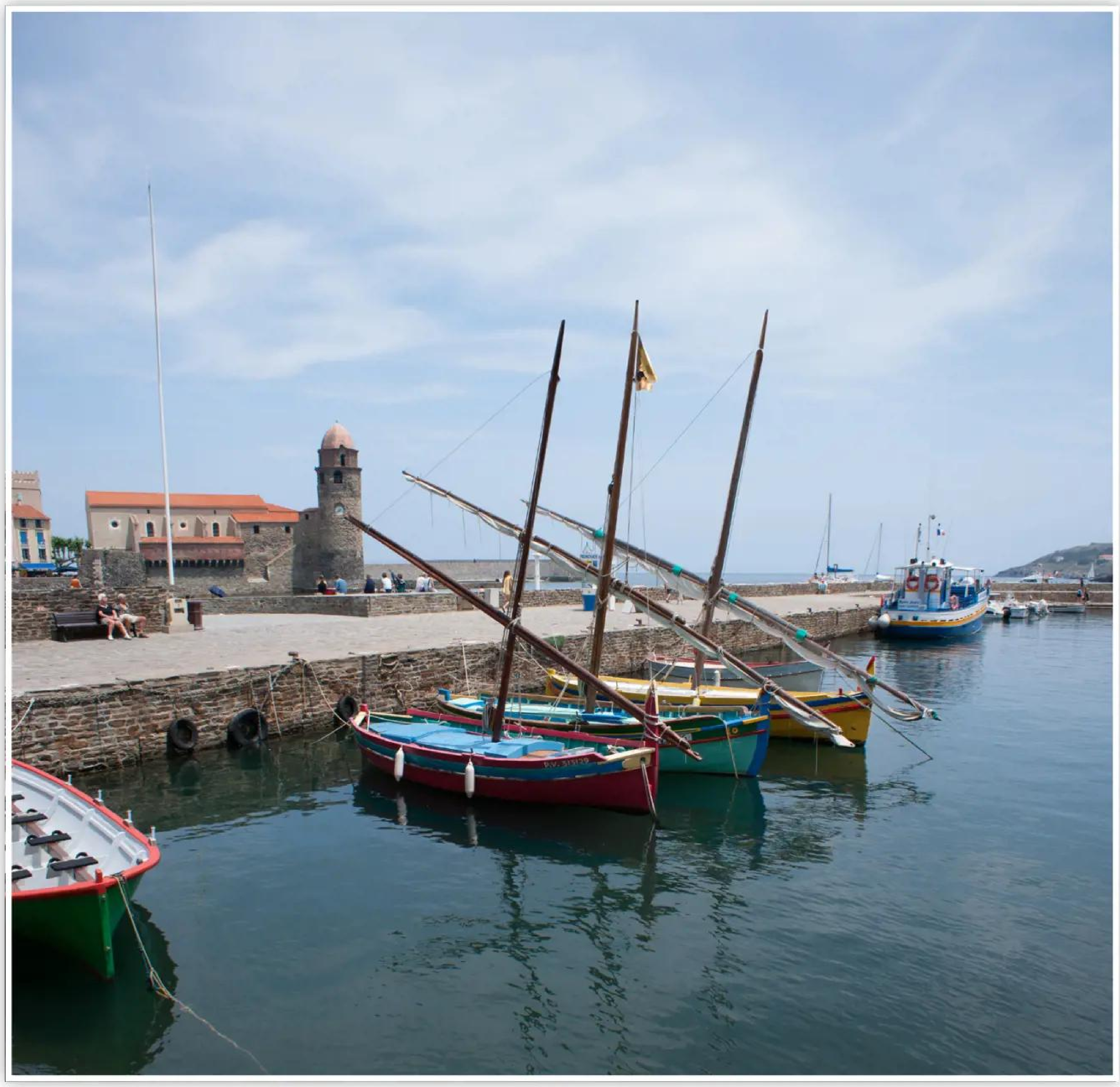
07 Once the AI has done its thing, you'll see the immediate result; the previously empty white bars are filled in with AI-generated content. You'll also see a new Properties menu with two other optional results. If you don't like any of them, click Generate to produce three more.


Generative Layer
Prompt
What would you like to generate? (Optional)
Generate
Variations
2/9
Libraries
Adjustments
Search all libraries
Create new library
My Library

08 Generative Expand will also work in the vertical direction, by dragging the borders of the crop box upward or downward. In this case, we'll add some height to this landscape-format image by dragging the box upward to produce a square format.


What would you like to generate? (Optional)
Cancel
Generate

09 If you compare this expanded image with the Before shot on the facing page, you'll see what an impressive job Generative Expand has done of filling in the mast tops of the boats. It's almost indistinguishable from the real thing.



Adobe Camera Raw Editing

When you install Photoshop, you also get a very useful application called Camera Raw. It allows you to edit Raw files captured by digital cameras. A Raw file offers a higher quality than standard jpeg files. Think of Camera Raw as the little brother of Lightroom, which offers you a digital darkroom where Raw files can be processed.

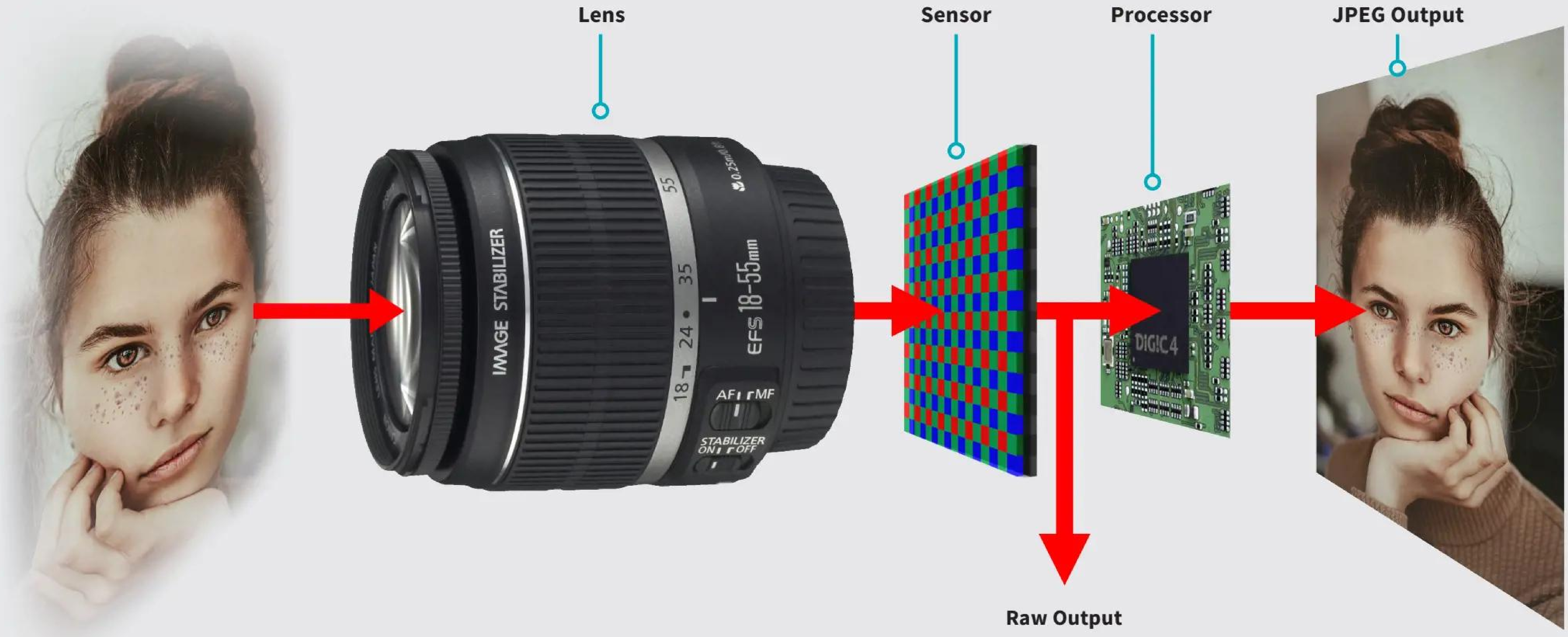
Processing Raw Files

For the best possible quality, shoot in Raw mode

MENU
INFO.
START/STOP
RATE
Image quality
Standard
RAW 22M 5760x3840 [925]
RAW
–
RAW
MRAW
SRAW
+
JPEG
–
L
L
M
M
S1
S1
S2
S3
SET
Q

All digital SLRs and Compact System Cameras, and most of the better compact cameras plus many new smart phones have a shooting option called Raw mode. You'll usually find it in the menu as an option under image quality. Raw mode offers greatly improved image quality over the usual JPEG image file format, and is recommended for all serious photographers. Let's take a closer look at Raw mode, find out how it works and see how it can help you produce better photographs.

What is Raw Mode?

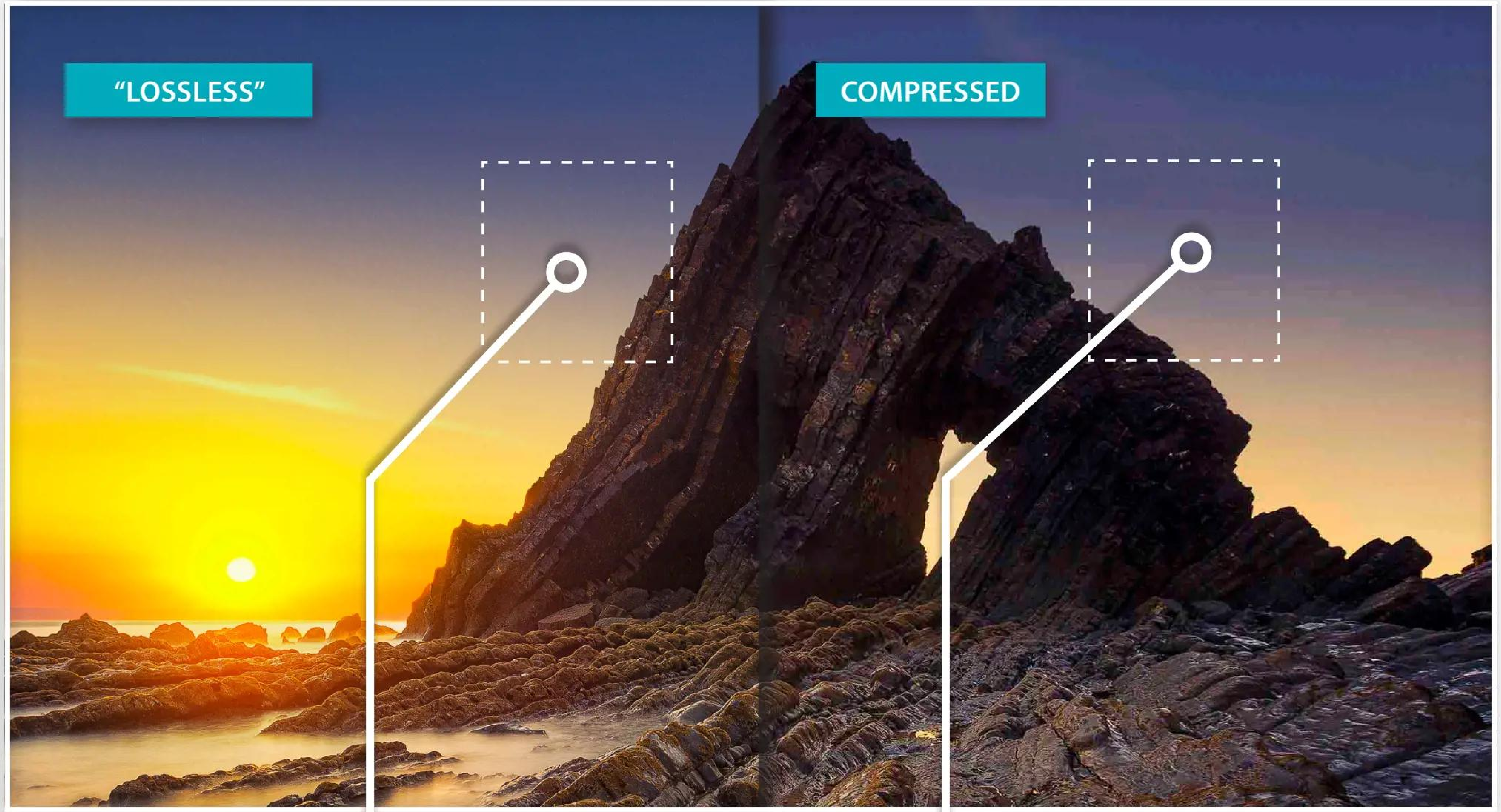


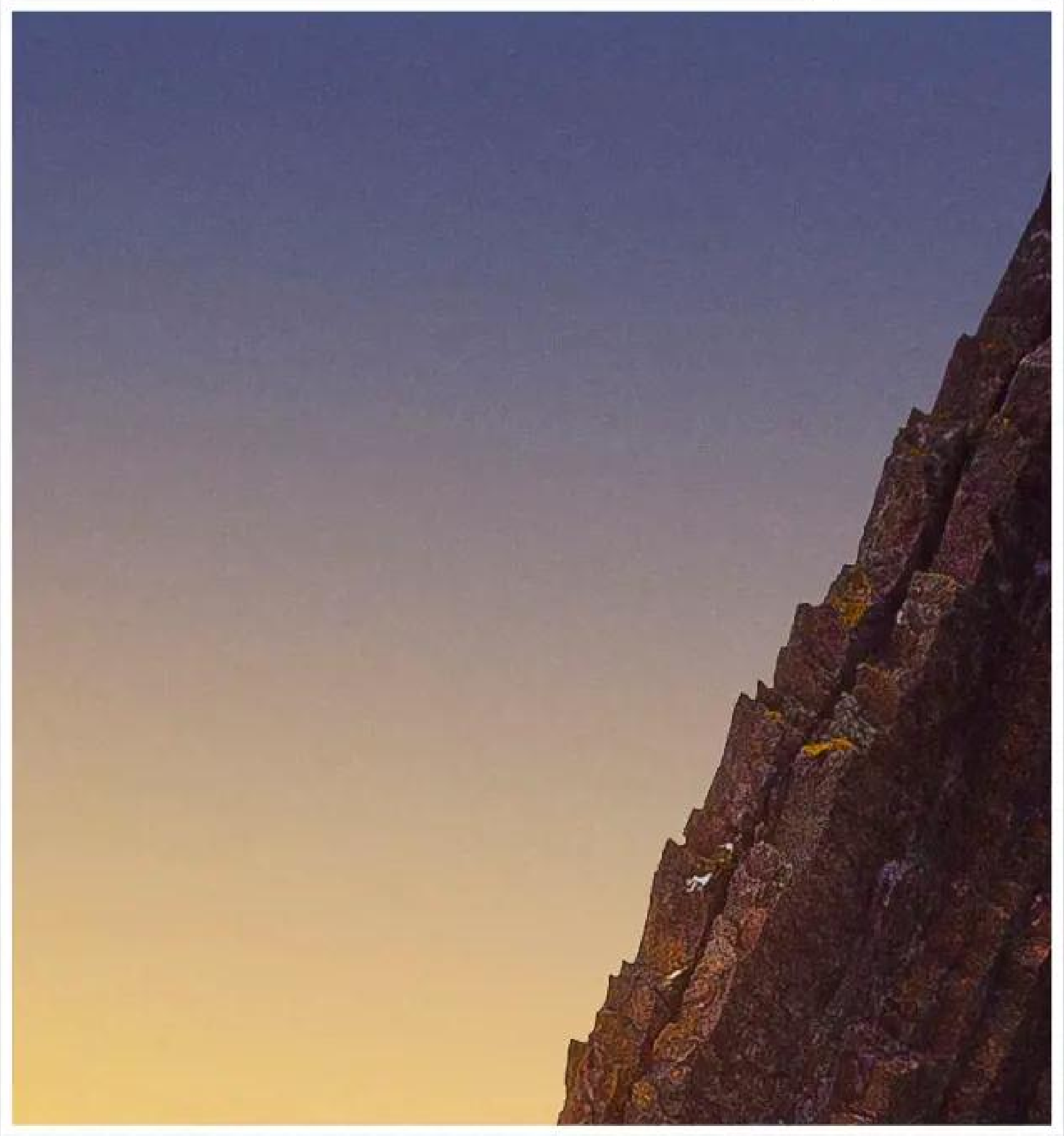
Raw mode is a special image recording option that is available on digital SLRs, Compact System Cameras, and other high-quality digital cameras. If your camera has this option, you have access to much higher image quality than the standard JPEG file format.

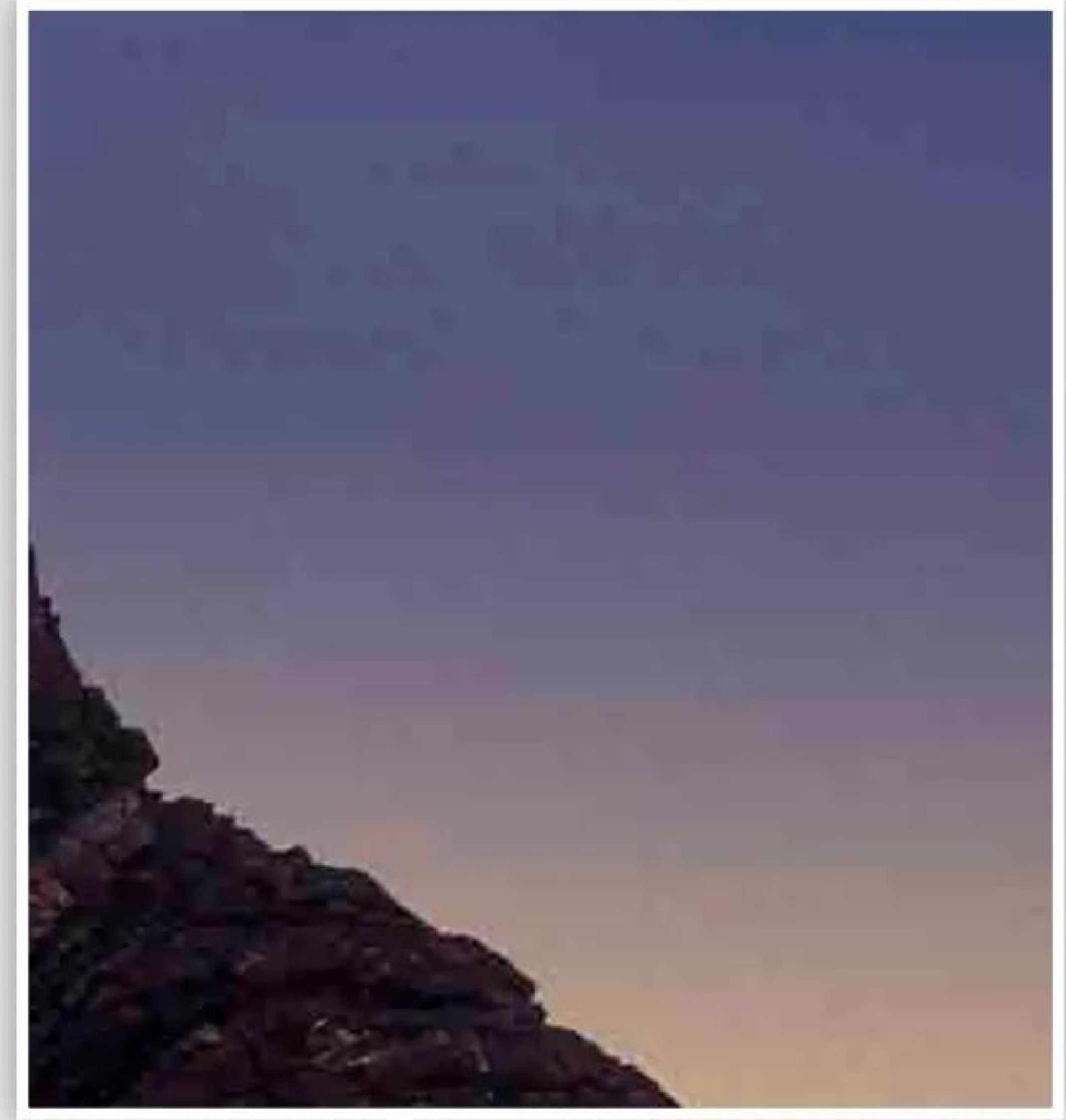
Essentially, Raw mode is just what it sounds like. It's the raw data pretty much straight from the camera's sensor. In a digital camera the photographic image is, as I'm sure you're aware, captured by an electronic image sensor. This sensor has millions of tiny photocells that produce a charge when they are exposed to light; the brighter the light, the higher the charge. Digital camera sensors don't record the colour of the light hitting them, just the brightness, so a special mosaic of coloured filters is placed in front of the sensor, called a Bayer filter.

Naturally, the image generated by the sensor and filter wouldn't make much sense to the unaided eye, so the signal from the sensor feeds into the camera's image processor, a combination of computer electronics and software which turns the brightness data from the sensor, adjusted for the colours in the Bayer filter, into a full colour digital image that you can view and print.

Part of that process includes reducing the bit-depth of the basic image data (the amount of 1s and 0s used by a computer to describe each pixel), usually from 36-bit (12 bits per channel) or even 48-bit (16 bits per channel) to 24-bit (8 bits per channel), which makes a smaller and more easily processed file, but loses some







colour depth because of the smaller palette that can be represented by that many bits. Other adjustments to the colour balance, such as unusual white balance settings, can also reduce image quality, as will heavy noise reduction.

In order to save space on the memory card, produce faster transfers and make it easier to display and print the photograph on a computer, the image is usually converted to a compressed JPEG file. Unfortunately JPEG compression also reduces the image quality, and can introduce artefacts into some areas of the image.

The main advantage of Raw shooting, apart from the improvement in overall image quality, is that it bypasses the in-camera image processing, such as white balance, saturation, sharpness etc. This sounds illogical, but it's not really. The processing that takes place in the camera is pre-set before the shot is taken, and irreversible once the image has been converted to a JPEG file. By shooting in Raw mode, you can make the processing adjustments after the shot has been taken, and if you need to change them you can do so as long as you have the original Raw file.

The downside to Raw file recording is of course that the saved files are much larger, so they take a lot longer to save to the memory card, and you can fit fewer of them on there. For a typical 16MP DSLR, a high quality JPEG file will be around 8MB, while a Raw file will be around 25MB, over three times the size.

USEFUL TIP

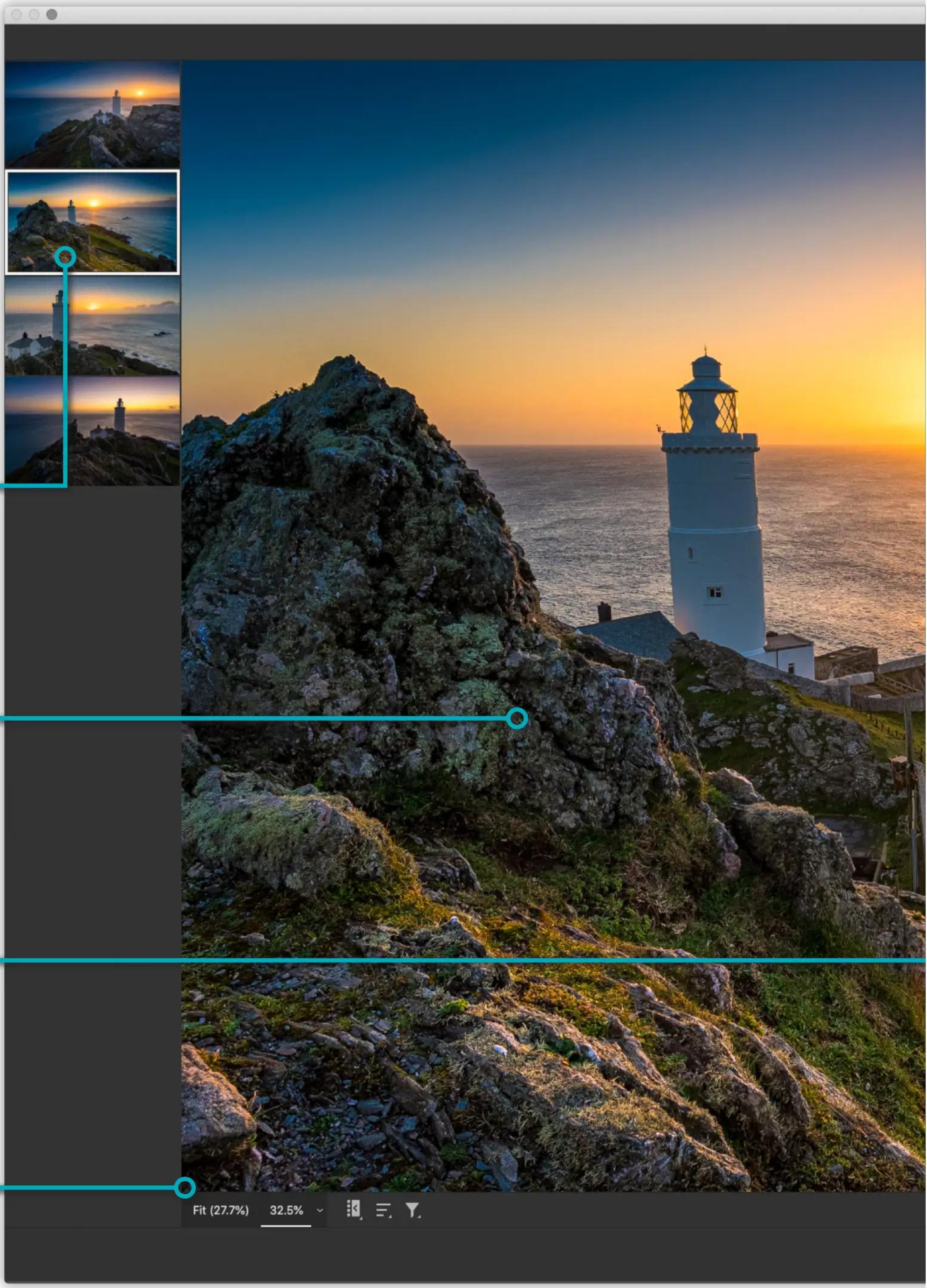
Modern cameras all come supplied with Raw processing software, although if you have Photoshop, it has Adobe Camera Raw built in as part of the application. Try to get used to always shooting in Raw mode on your camera. The quality and processing possibilities are much greater than JPEG files. These days, even some camera phones have the ability to shoot in Raw format. They are larger file sizes than JPEGs but the benefits become clear once you start to understand how much more processing ability you have. Your photos will see a marked improvement when you use Raw.

Many of the more recent DSLRs have the ability to record Raw and JPEG image files simultaneously. This has the advantage of the convenience of JPEG with the versatility and quality of Raw, but takes up even more space on your memory card. Fortunately the price of very large memory cards is falling almost daily, so this needn't be much of a problem.

Camera Raw

The new look for Photoshop's Raw processor

Photoshop comes with Camera Raw as standard. It offers a range of processing options that enable you to get the best out of your photos, including exposure adjustment, sharpening, noise reduction, colour correction and automatic correction for lens distortion. It's regularly updated so it's compatible with the latest cameras and lenses. It recently underwent a major update and the layout has been redesigned to match the look of the mobile version of Lightroom.



Film Strip

This shows all the files you currently have open in thumbnail format and is displayed on the left side of the screen. You can alter its orientation and display it along the bottom of the screen if preferred. Click the one you want to work on.

Image Window

The image you are currently working on is displayed here. All the changes and adjustments you make to the file is shown here in real time. If you alter the before and after view options the screen will be split in half accordingly.

Ratings and Preferences

The lower middle of the interface has a ratings panel so you can apply a star rating to each image you're working on. The small trashcan button will reset the rating to zero stars. Below that is a clickable link to Camera Raw's preferences.

Zoom and Orientation

The lower left area has two controls that let you control the amount of magnification of the currently active image that range from 6% to 1600%. Next to that is the show/hide Filmstrip button and orientation options.

Control Tabs

The user interface breaks the workflow down into discrete sections, each with its own tabbed palette of controls and adjustment sliders. Switch between them by clicking on their name to expand each panel such as Basic and Curve.

Info, Edit, Profile

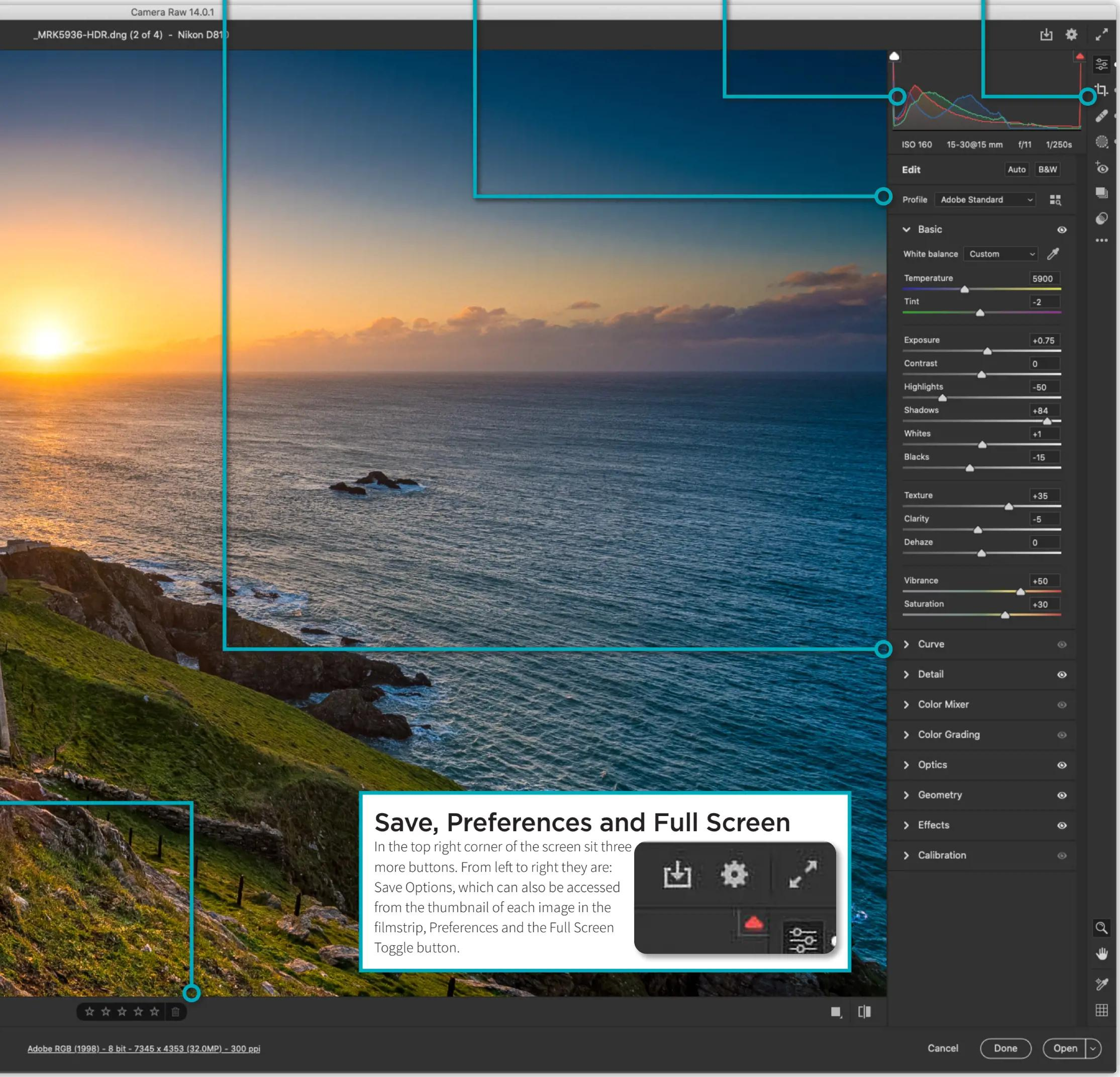
Below the Histogram are three small panels. The first displays information about the camera settings used. The second lets you choose if you are using Auto or B&W colour settings. The third is the colour profile selector and browser.

Histogram

This displays the distribution of tones in your image and changes as you apply different exposure and colour adjustments. Darkest tones are on the left of the graph and brightest on the right. It displays RGB colours and the combined colours.

Toolbar

This holds all the main selectable tools including Edit, Crop and Rotate, Spot Removal and Masking. The options for the tool you select will be displayed in the main control tab panel to the left of the toolbar and changes with each tool you choose.



ISO 160 15-30@15 mm f/11 1/250s

Profile: Adobe Standard

White balance: Custom
Temperature: 5900
Tint: -2
Exposure: +0.75
Contrast: 0
Highlights: -50
Shadows: +84
Whites: +1
Blacks: -15
Texture: +35
Clarity: -5
Dehaze: 0
Vibrance: +50
Saturation: +30

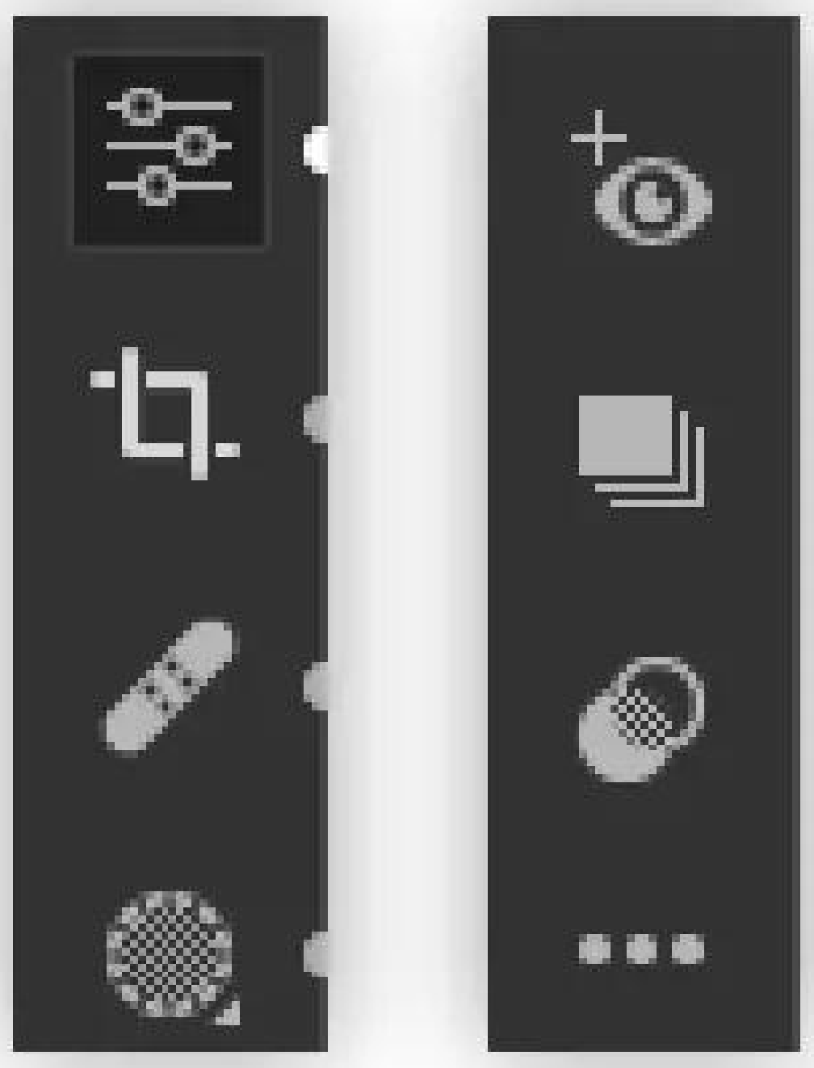
Adobe RGB (1998) - 8 bit - 7345 x 4353 (32.0MP) - 300 ppi

Save, Preferences and Full Screen

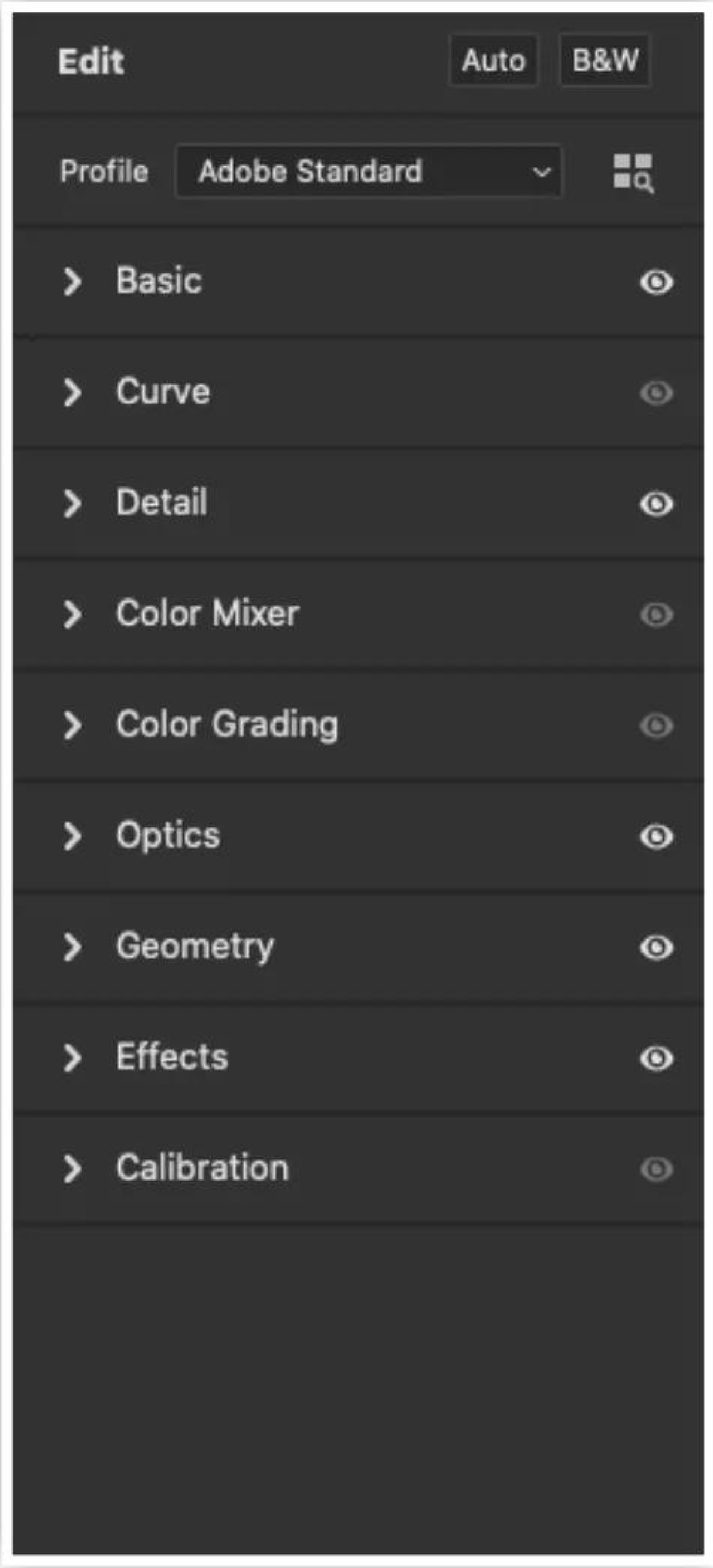
In the top right corner of the screen sit three more buttons. From left to right they are: Save Options, which can also be accessed from the thumbnail of each image in the filmstrip, Preferences and the Full Screen Toggle button.

The Toolbar

Get to know all the tools you have at your disposal in the current version of Camera Raw



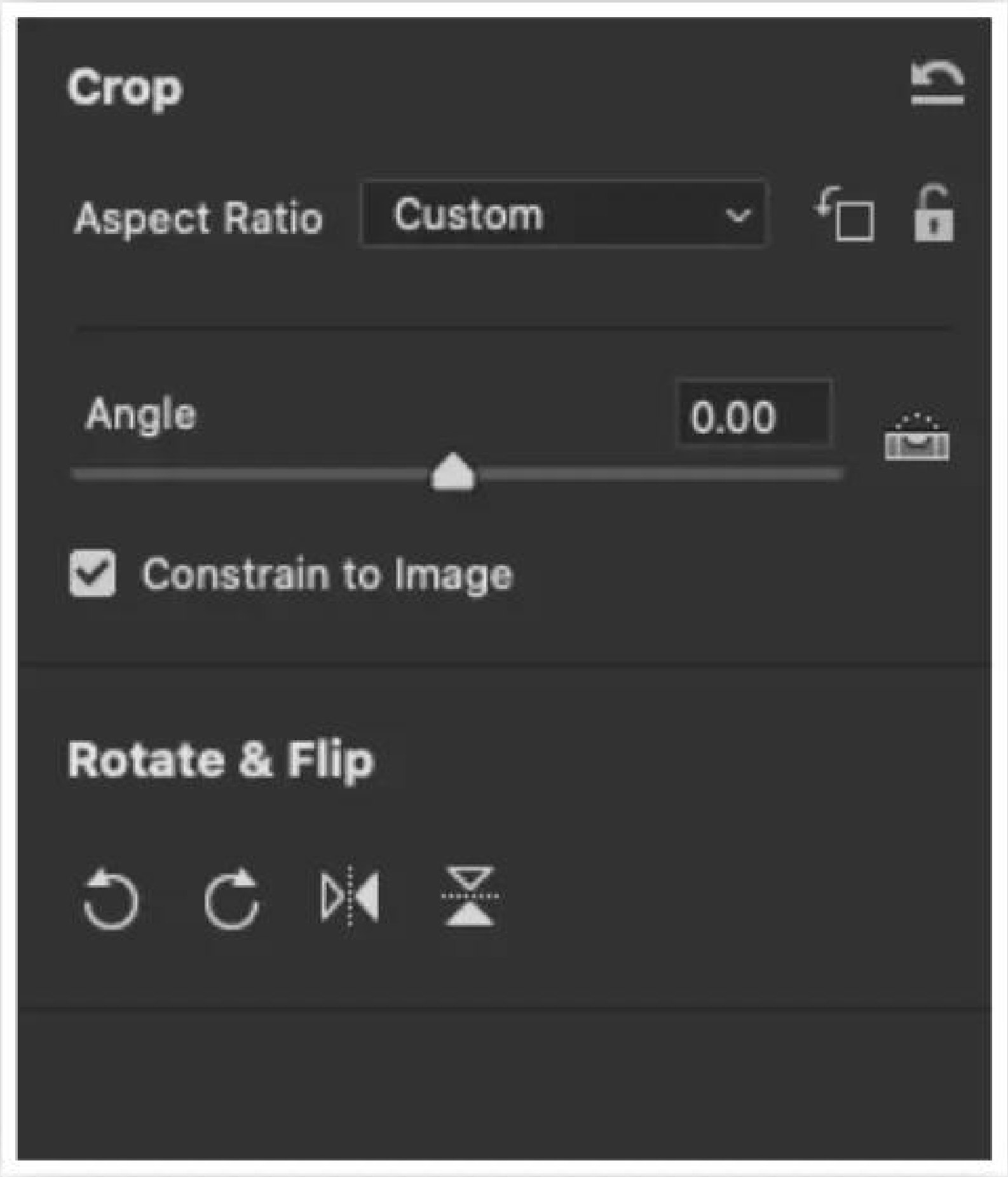
The Toolbar in the newly updated layout of Camera Raw sits vertically in the top right side of the interface. It is broken down into a series of buttons that you can click. Each button you click, will display its particular tools in the main control panel situated right next to the Toolbar. This version now looks more like Lightroom, the mobile-focused version.


Edit
Auto
B&W
Basic
Curve
Detail
Color Mixer
Color Grading
Optics
Geometry
Effects
Calibration

Profile: Adobe Standard

Edit

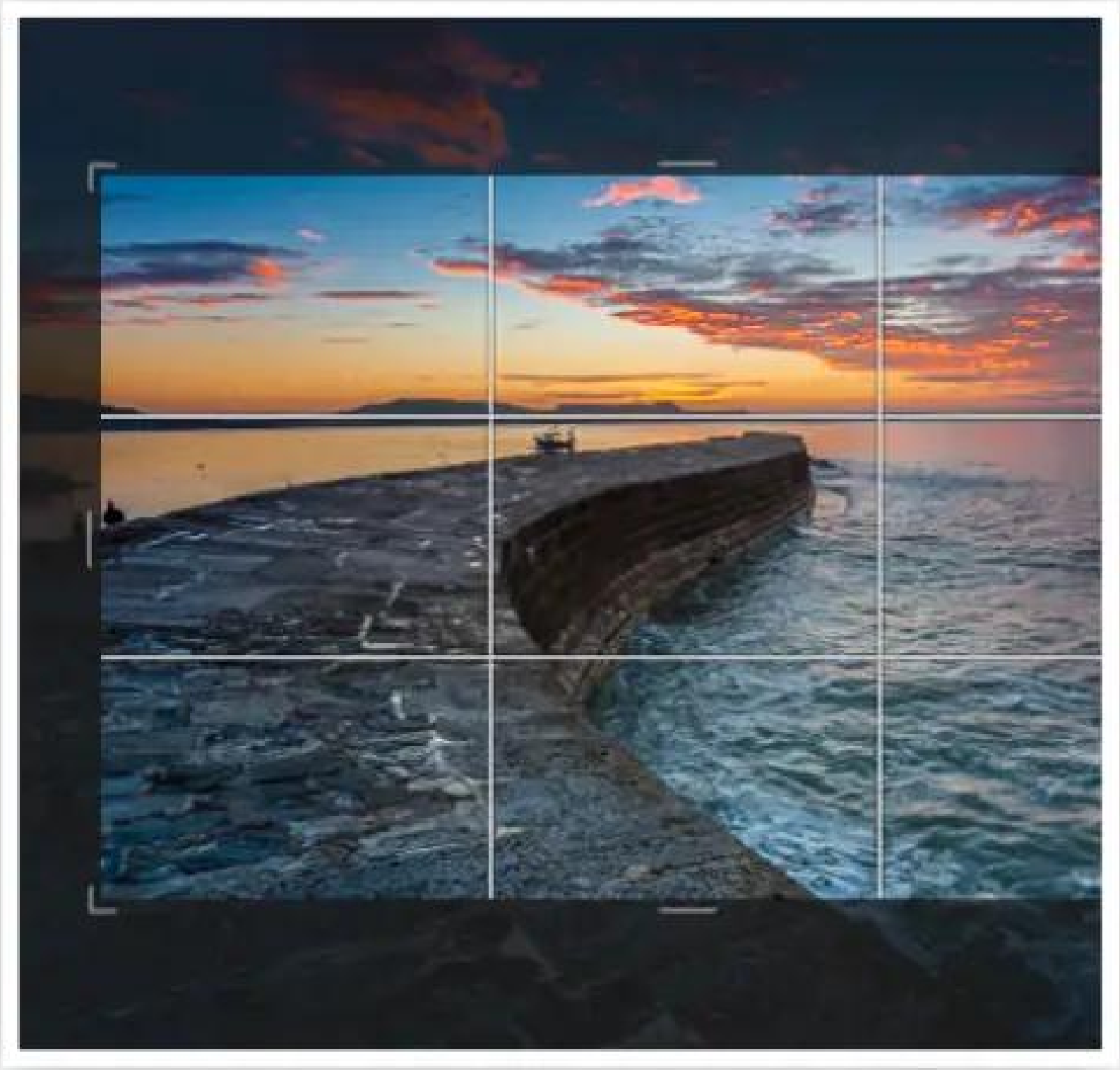
First in the Toolbar is the Edit button. Clicking on this displays the main tools that you will be using to edit and adjust your photos. Edit is broken down into nine sections that cover all your typical adjustment tools such as altering Brightness and Contrast, Hue and Saturation, Detail and Noise Reduction. There are also tools to correct optical flaws in camera lenses and alter image geometry amongst other options.


Crop
Rotate & Flip

Aspect Ratio: Custom

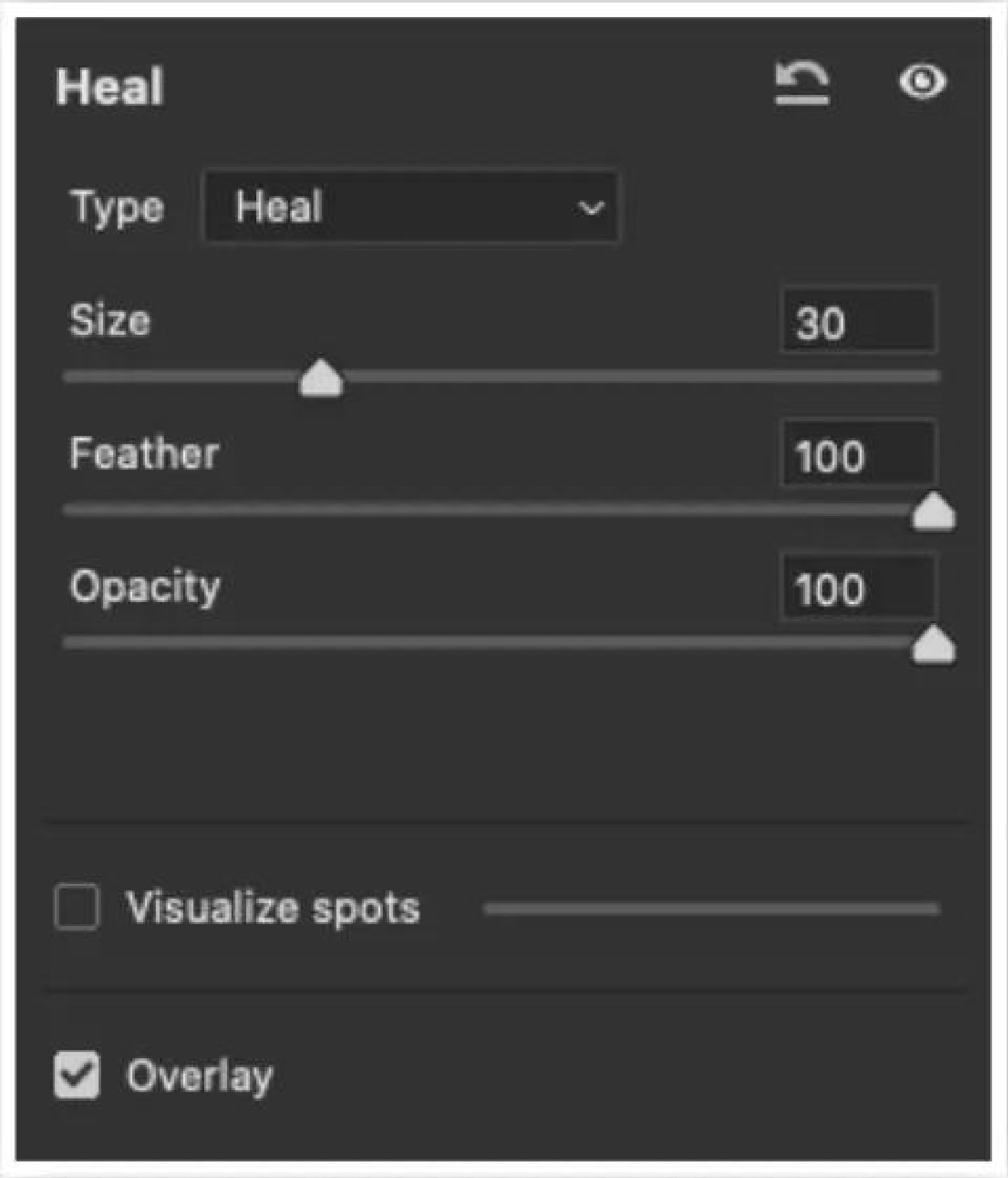
Angle: 0.00

☑ Constrain to Image



Crop & Rotate

As the name of this next tool suggests, this is where you can alter the aspect ratio of your image and perform a crop on it to either remove an unwanted part of the image, or get it to more closely adhere to a compositional guide such as the Rule of Thirds. It also offers a levelling tool that can be dragged over a slanted horizon to instantly correct it and options to rotate the image and flip it vertically and horizontally.



Type: Heal

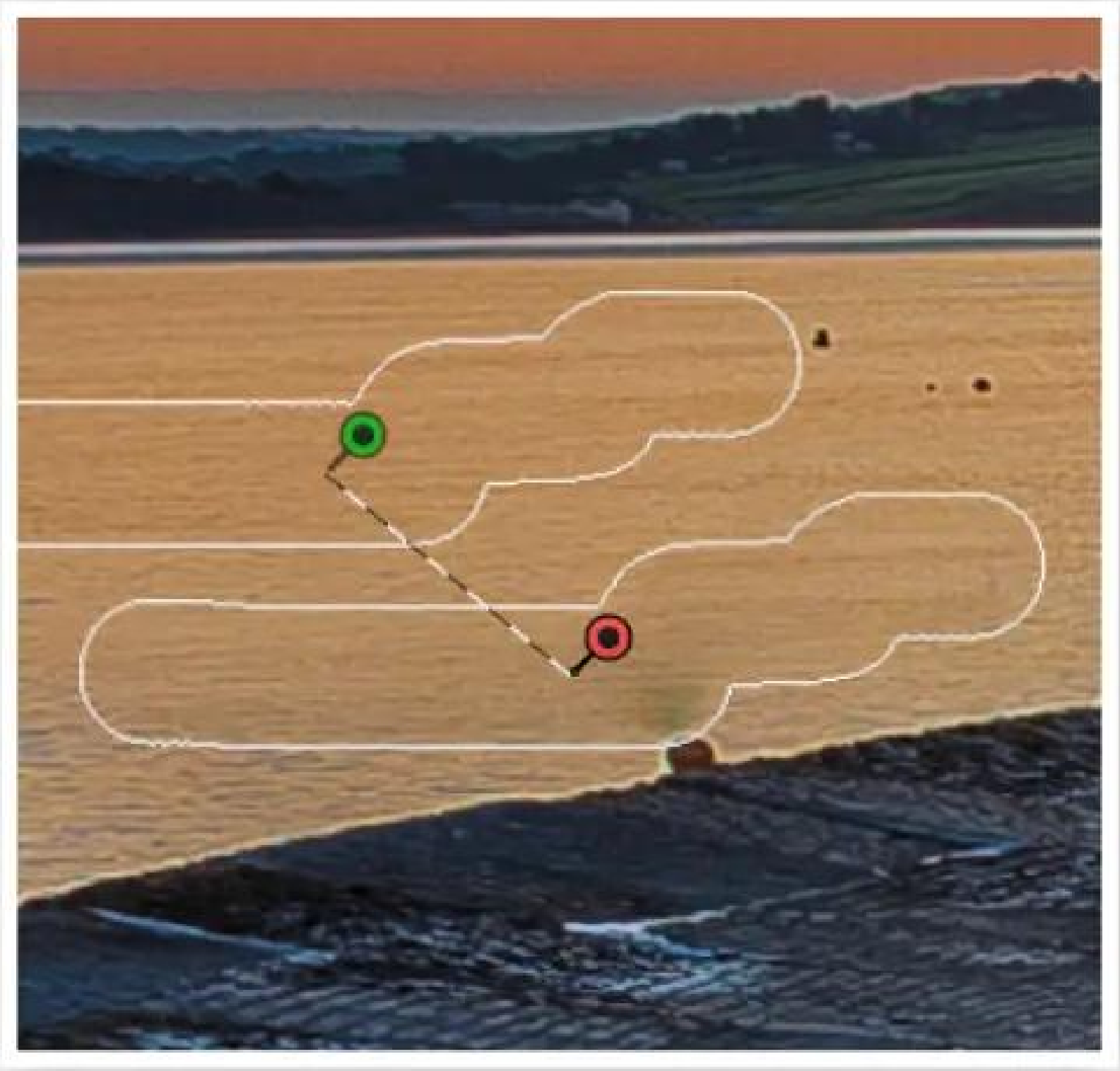
Size: 30

Feather: 100

Opacity: 100

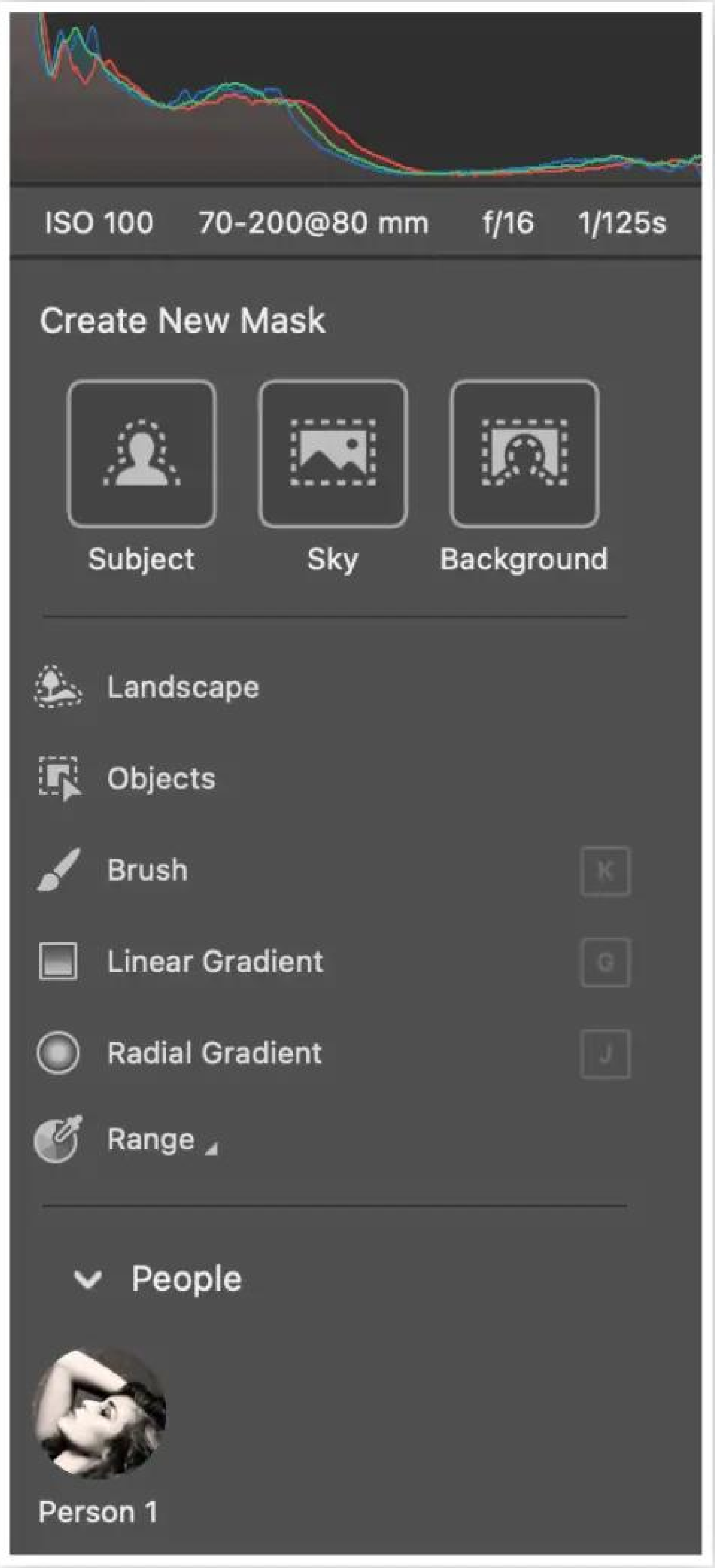
☐ Visualize spots

☑ Overlay



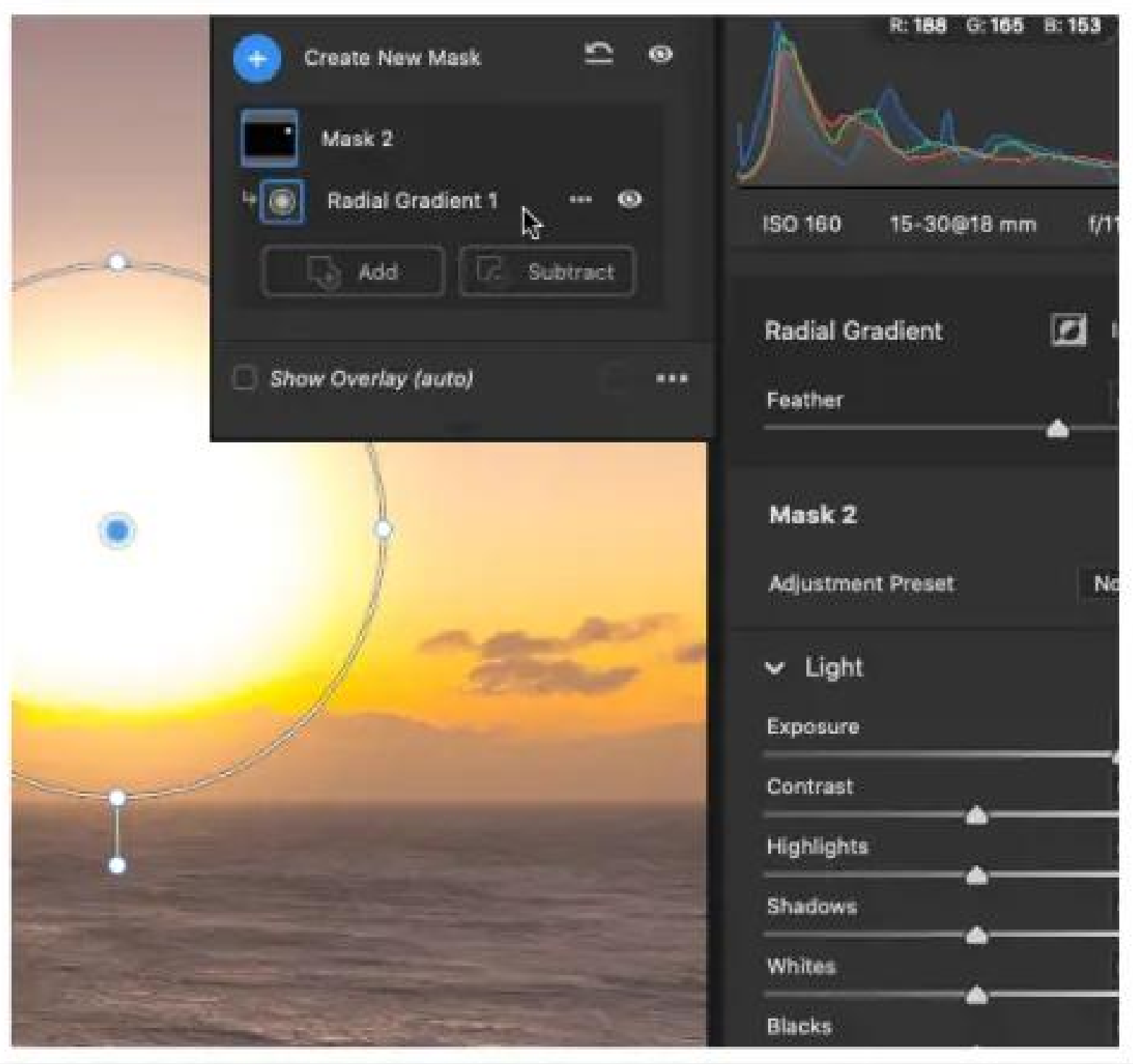
Spot Removal

This is a useful tool that can remove spots and blemishes from your image by either cloning another area over the offending spot, or healing the area in question by blending other pixels into that area. You can choose the Size, Feather and Opacity of the brush which can still be moved once placed if required. If you have multiple images selected, the choices you make will be applied to all selected images at once.


ISO 100
70-200@80 mm
f/16
1/125s
Create New Mask
Subject
Sky
Background
Landscape
Objects
Brush
Linear Gradient
Radial Gradient
Range
People
Person 1

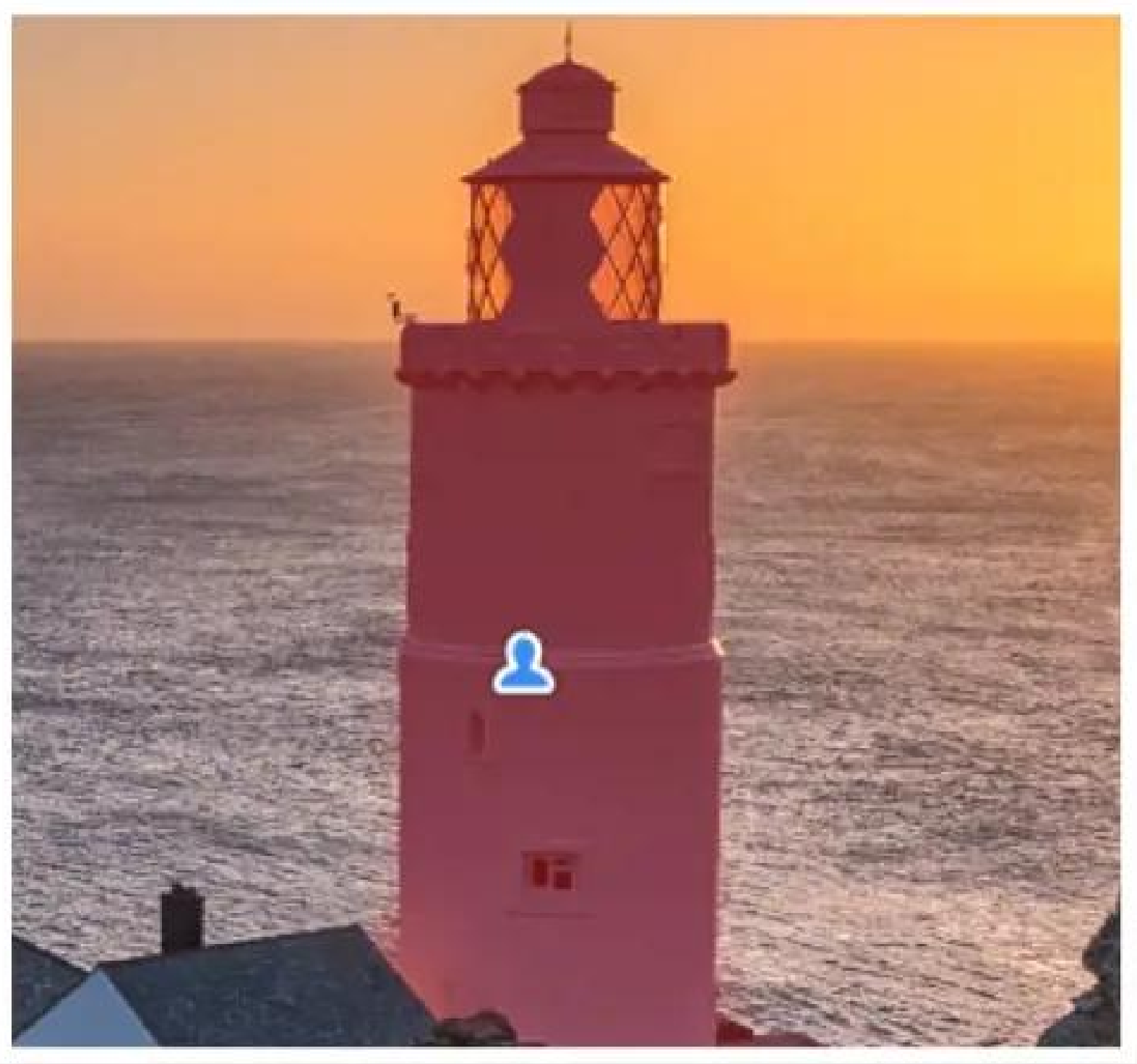
Masking

The most recent update to Adobe Camera Raw (version 17.3) sees a larger variety of option within the Masking button. Along with the original Gradient and Brush tools you now have Select Subject, Sky, or Background that then uses AI to locate People, Objects and Landscape options. It's a very useful update as well as tools to create masks for Color Range, Luminance Range and Depth Range.


Create New Mask
Mask 2
Radial Gradient 1
Add
Subtract
Show Overlay (auto)
ISO 160
15-30@18 mm
Radial Gradient
Feather
Mask 2
Adjustment Preset
Light
Exposure
Contrast
Highlights
Shadows
Whites
Blacks

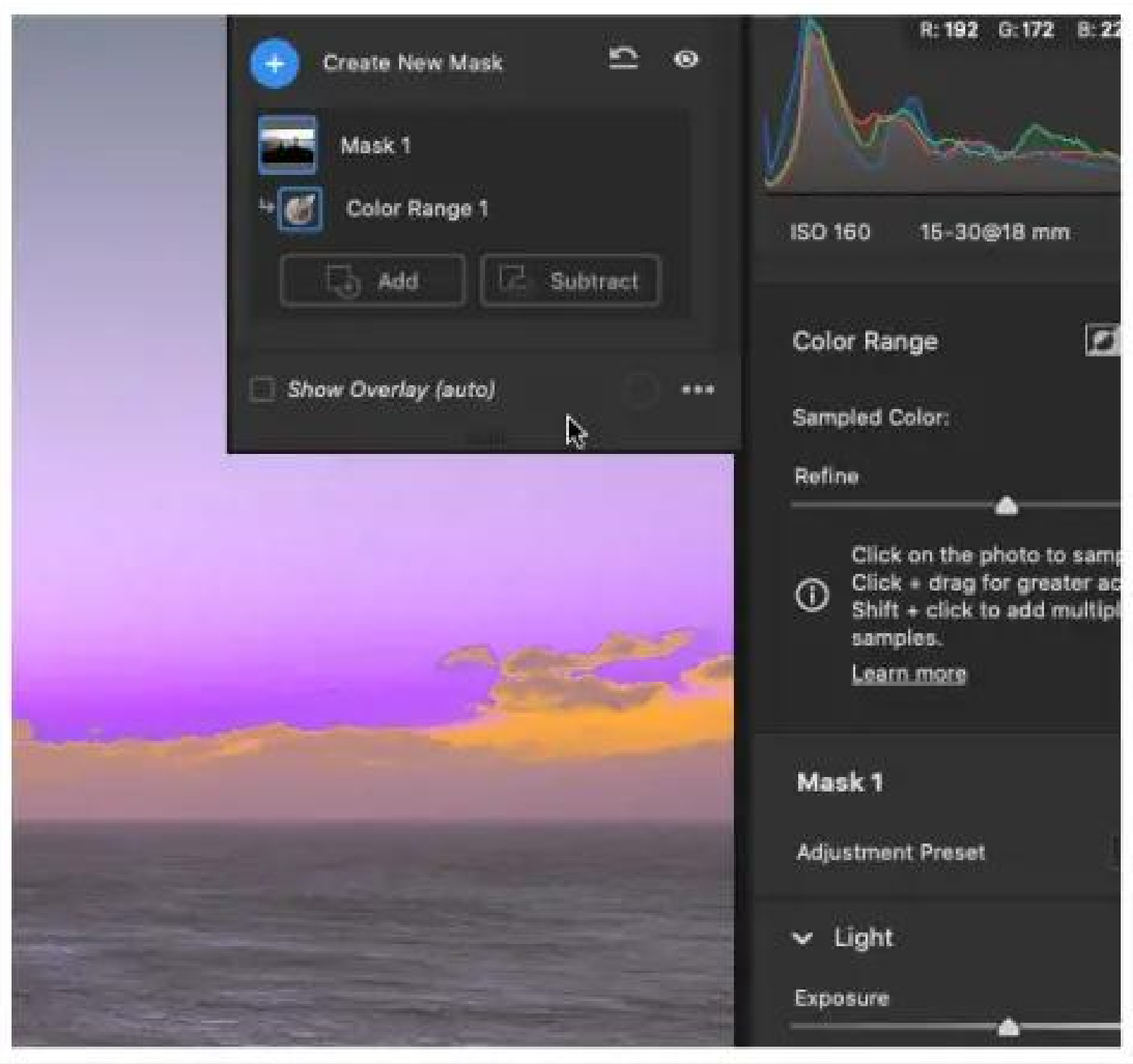
Brush & Gradients

The Brush, Graduated and Radial adjustment tools work just as they did before they were all amalgamated into one. Each tool has a set of adjustment parameters that appear in the tabbed palette on the right of the screen. You can manually brush adjustments onto your image or use the two gradient options to affect areas of your image and apply brightness, exposure, contrast, saturation, sharpness and much more.



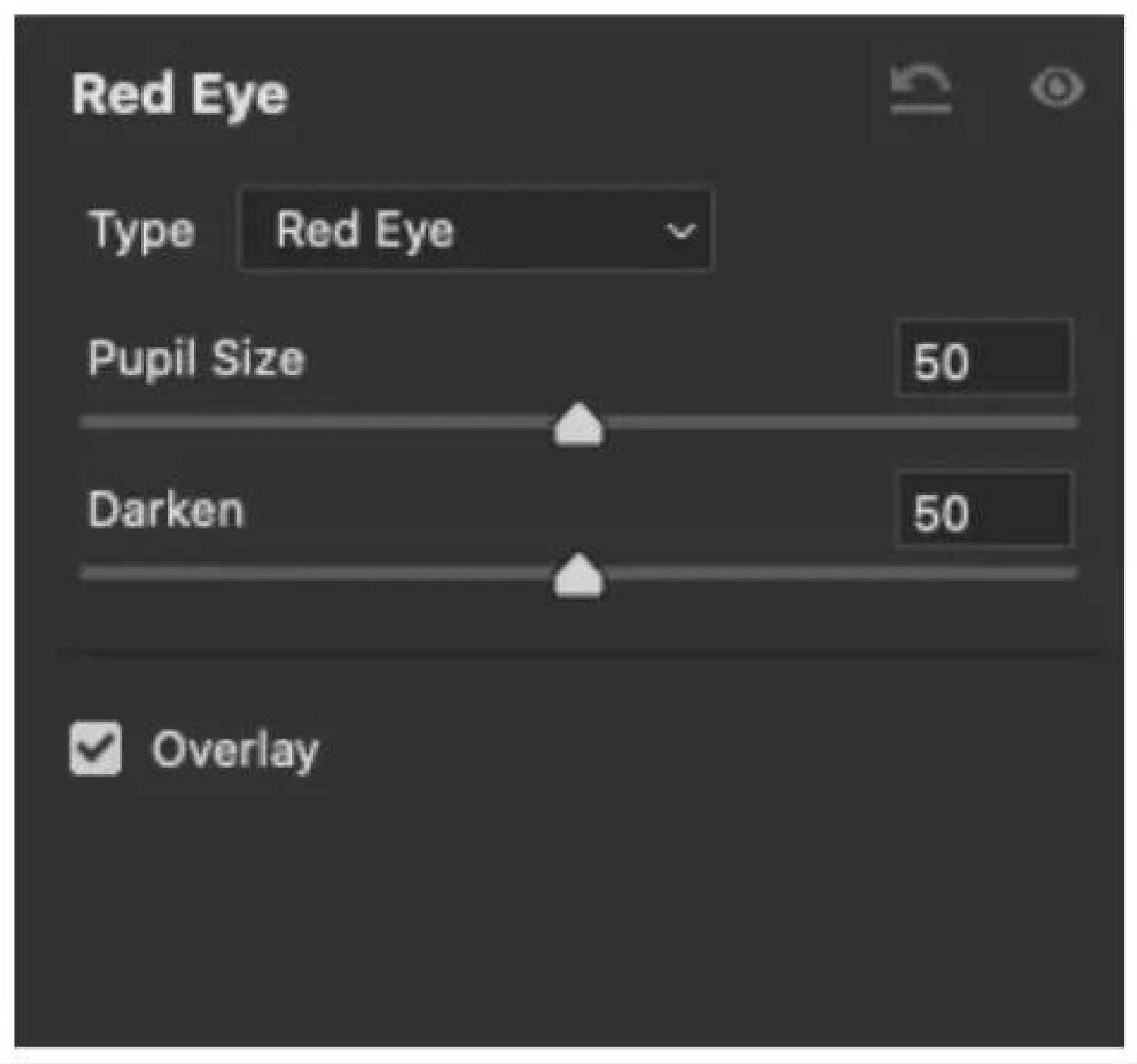
Select Subject/Sky

The two tools are something that up until now, only existed as a selection option in Photoshop. Now though, Select Subject and Select Sky have made their way to Camera Raw. When you activate each one, it scans the image for the most obvious subjects in the image or the main sky area and creates a mask for you. You can then apply various adjustments to those areas just as you would as if you had masked the area manually.


Create New Mask
Mask 1
Color Range 1
Add
Subtract
Show Overlay (auto)
ISO 160
15-30@18 mm
Color Range
Sampled Color:
Refine
Mask 1
Adjustment Preset
Light
Exposure

Color/Luminance

The Color Range and Luminance Range tools are variations on the methods you can use to select an area. The Color Range tool, as the name suggests, lets you sample an area of colour you wish to adjust and will only affect that chosen range of colours. Alternatively, the Luminance Range selection method allows you to choose areas of a specific brightness and then apply your adjustments to just those areas.



Red Eye

Type: Red Eye

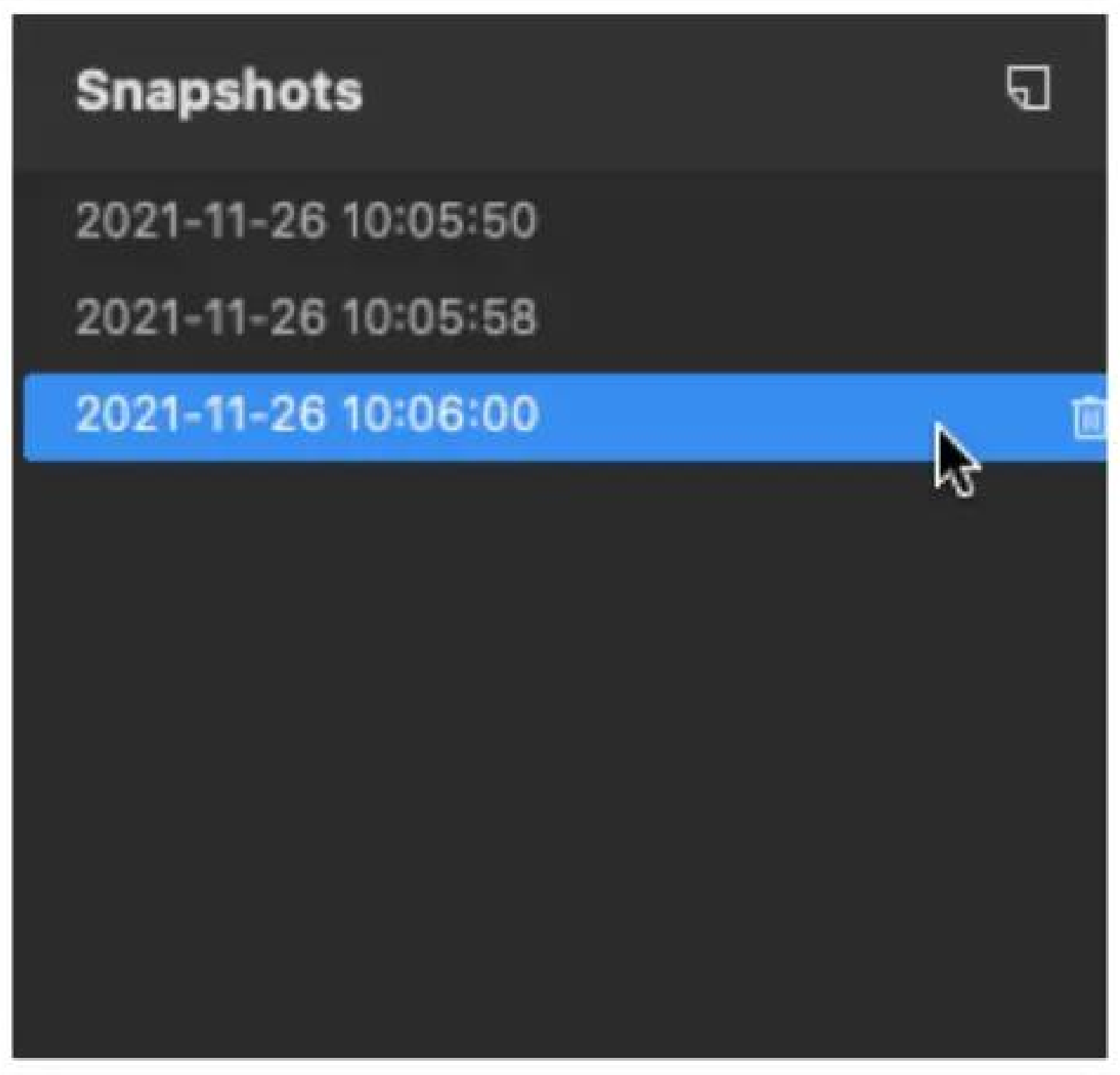
Pupil Size: 50

Darken: 50

☑ Overlay

Red Eye Removal

Red eye is caused by the flash from a camera reflecting off blood vessels in the inside of the eye giving the owner of those eyes a rather demonic appearance. Pets can also suffer from this affliction but their eyes glow green. Modern cameras have red eye reduction ability, but sometimes they slip through. This tool can easily remove both red eye and pet eye and restore them to a more normal appearance.

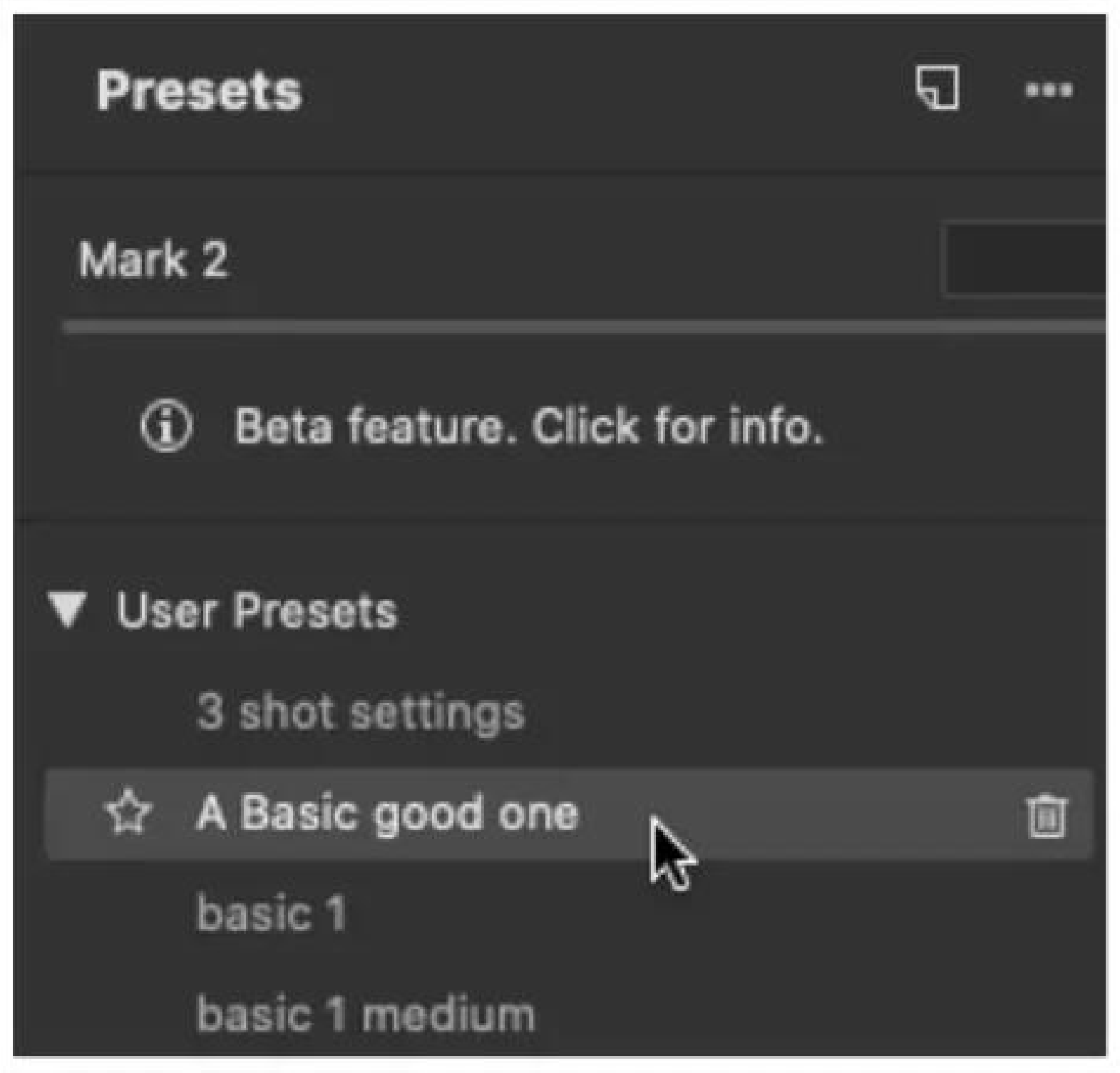


Snapshots

2021-11-26 10:05:50
2021-11-26 10:05:58
2021-11-26 10:06:00

Snapshots

If you are working on a particularly involved edit to one of your photos, it may be prudent to use the Snapshots feature at key points during the edit. Adding a Snapshot saves the image in its current state and allows you to step back through your edits to a point in time when the Snapshot was created. You can still step forward as well since each Snapshot is a non-destructive save point in the adjustment process.



Presets

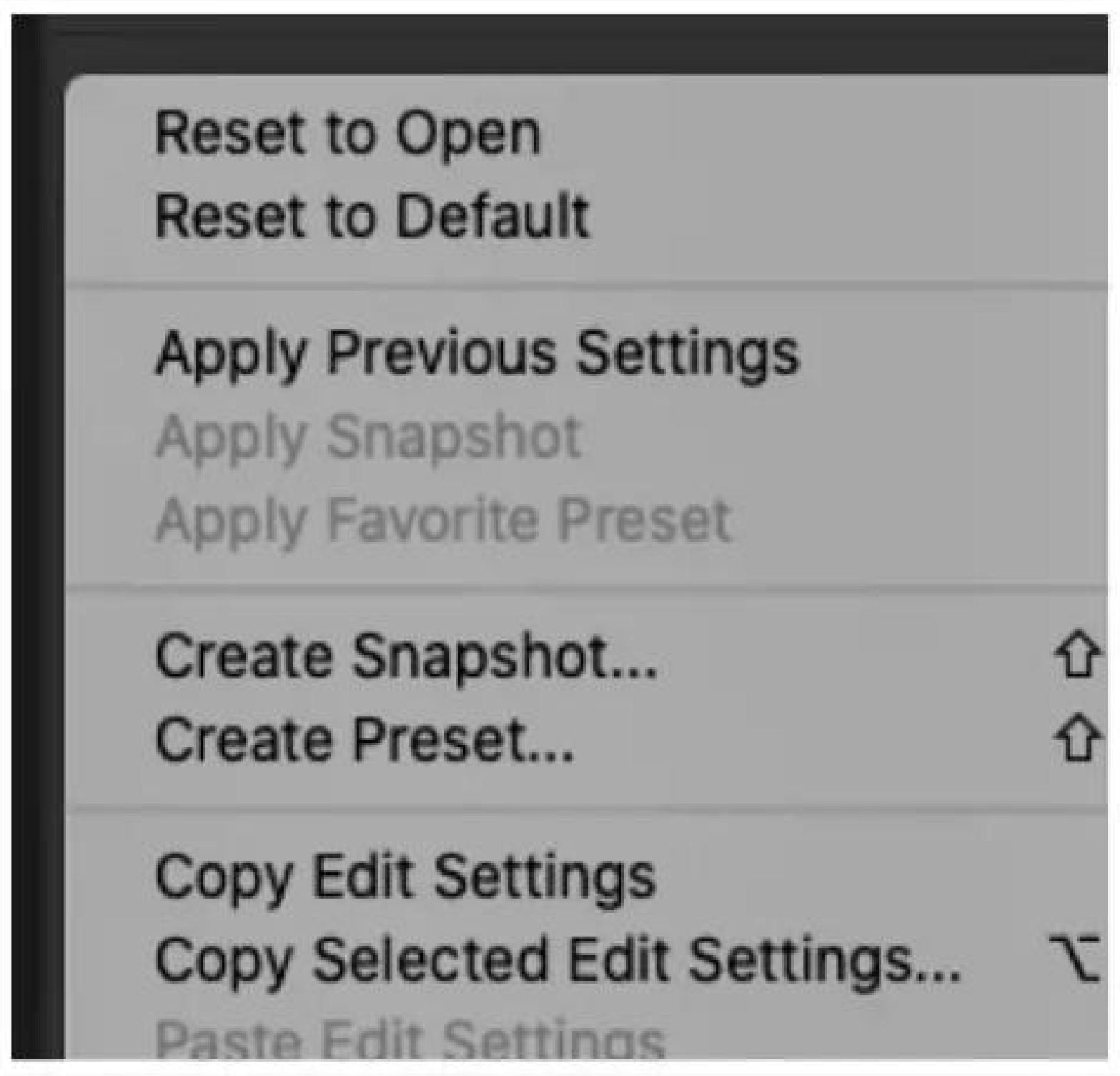
Mark 2

Beta feature. Click for info.

User Presets
- 3 shot settings
- A Basic good one
- basic 1
- basic 1 medium

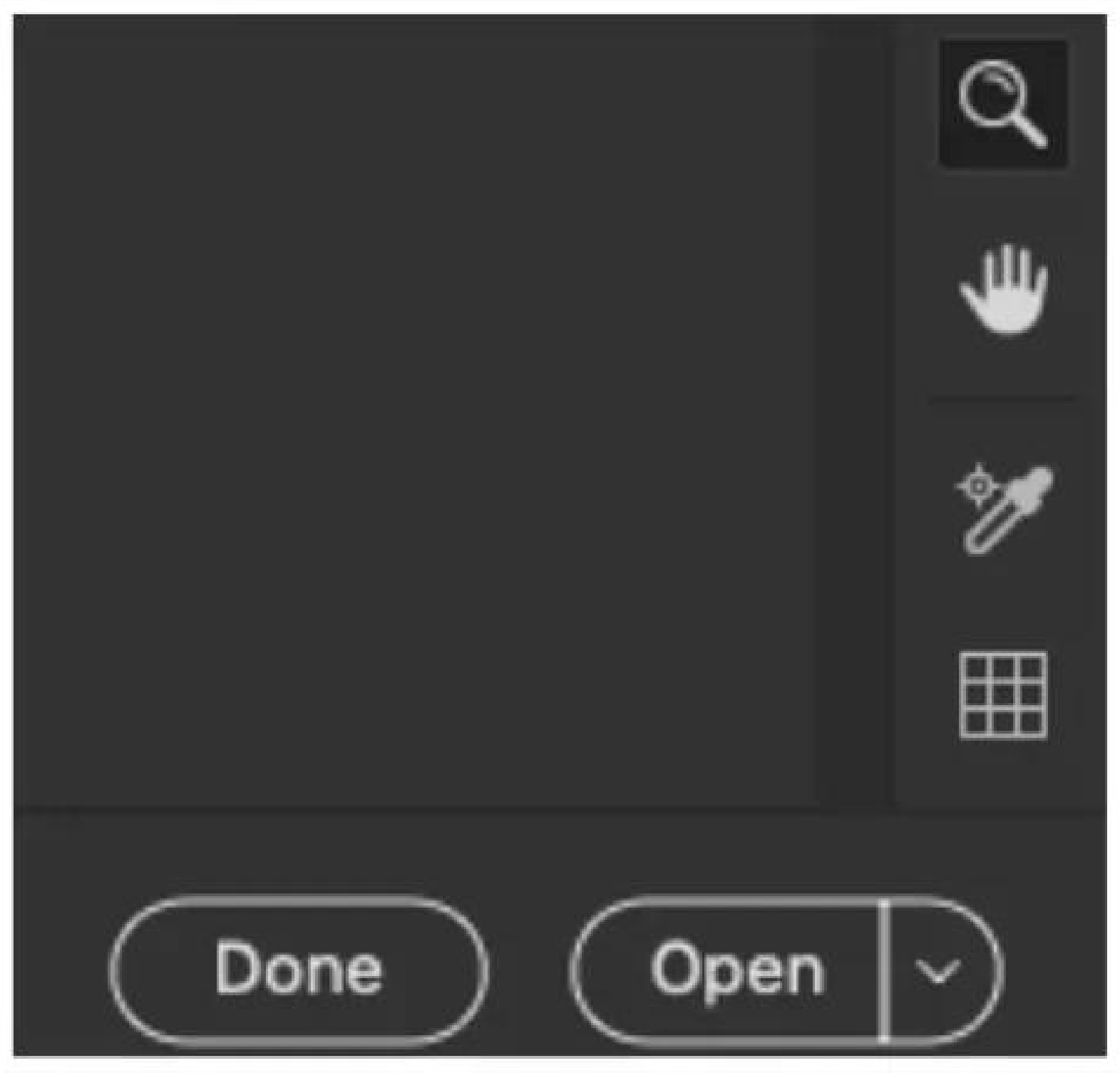
Presets

Pressing the Presets button in the toolbar presents you with an extensive list of image presets. This means that you can apply one-click adjustments to your photos. These presets range from High Contrast colour adjustments to Cross Process effects and a number of Creative and Black and White options too. You can also save any number of user-defined presets too and these are added to the User Presets list.


Reset to Open
Reset to Default
Apply Previous Settings
Apply Snapshot
Apply Favorite Preset
Create Snapshot...
Create Preset...
Copy Edit Settings
Copy Selected Edit Settings...
Paste Edit Settings

More Settings

Represented by three small dots, this button opens a menu of some additional options that allow you to Reset your image to one of a number of previous states. You can also apply either a favourite preset or a Snapshot. If you have a sumner of active settings you like and want to save it as a preset, you can export these to a named file. You can also Load or Save settings and set Raw defaults for newly opened images.



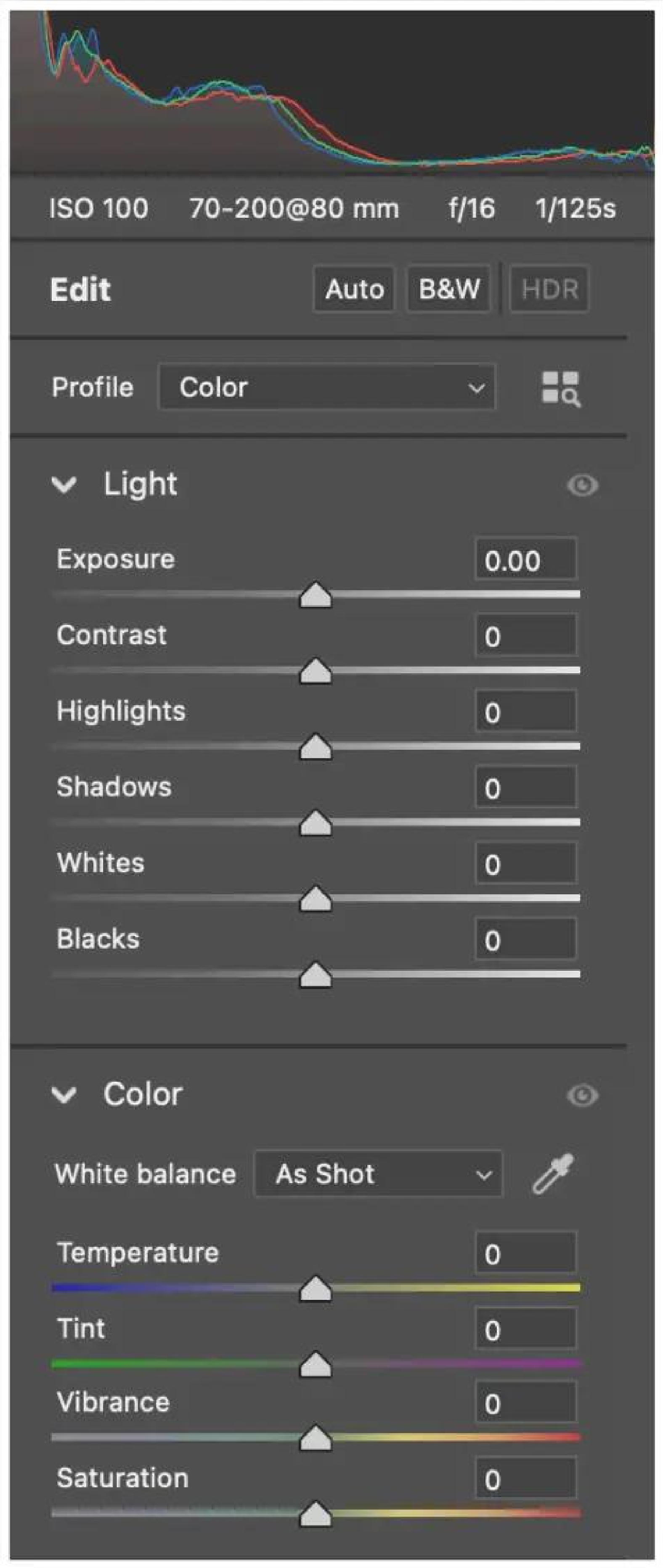
Additional tools

At the bottom of the toolbar on the right, there are also four additional buttons. The magnifying glass is the basic zoom tool (Z), then the Hand Tool (H) lets you click and drag your image around the screen. Press the spacebar to activate the same tool. The Sampler (S) lets you select a number of points and display their current RGB colour values. The Grid Overlay (Shift + G) helps general alignment of horizontal and vertical items.

The Edit Menu

Camera Raw has a powerful set of features all nested within a series of easily accessible control tabs

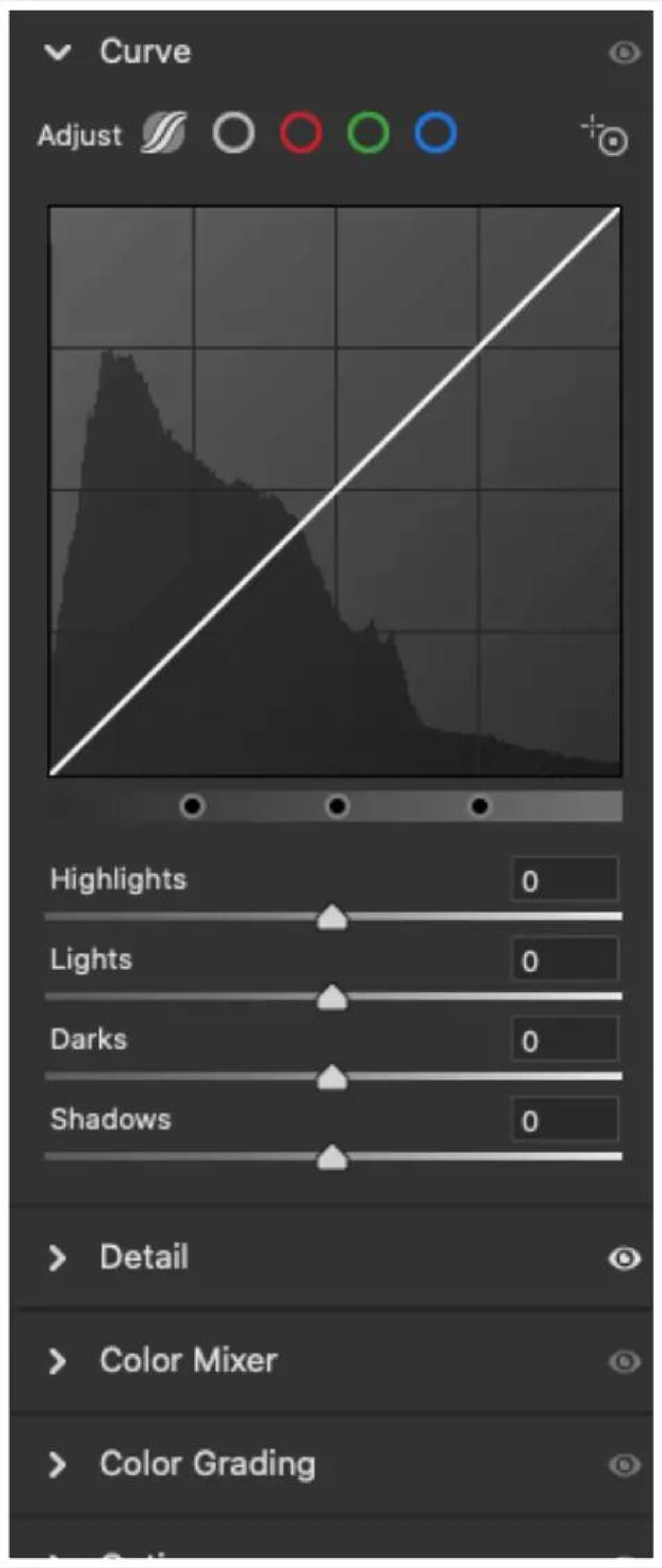
The main interface of Camera Raw is comprised of a series of menus, each with a series of control sliders and some additional menu tabs to access further features. Although you will no doubt spend most of your time working in the Basic panel, when used in conjunction with adjustments from the other control panels, you will be able to enhance your images beyond what you thought possible.


ISO 100
70-200@80 mm
f/16
1/125s
Edit
Auto
B&W
HDR
Light
Color

Profile: Color
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
White balance: As Shot
Temperature 0
Tint 0
Vibrance 0
Saturation 0

Edit

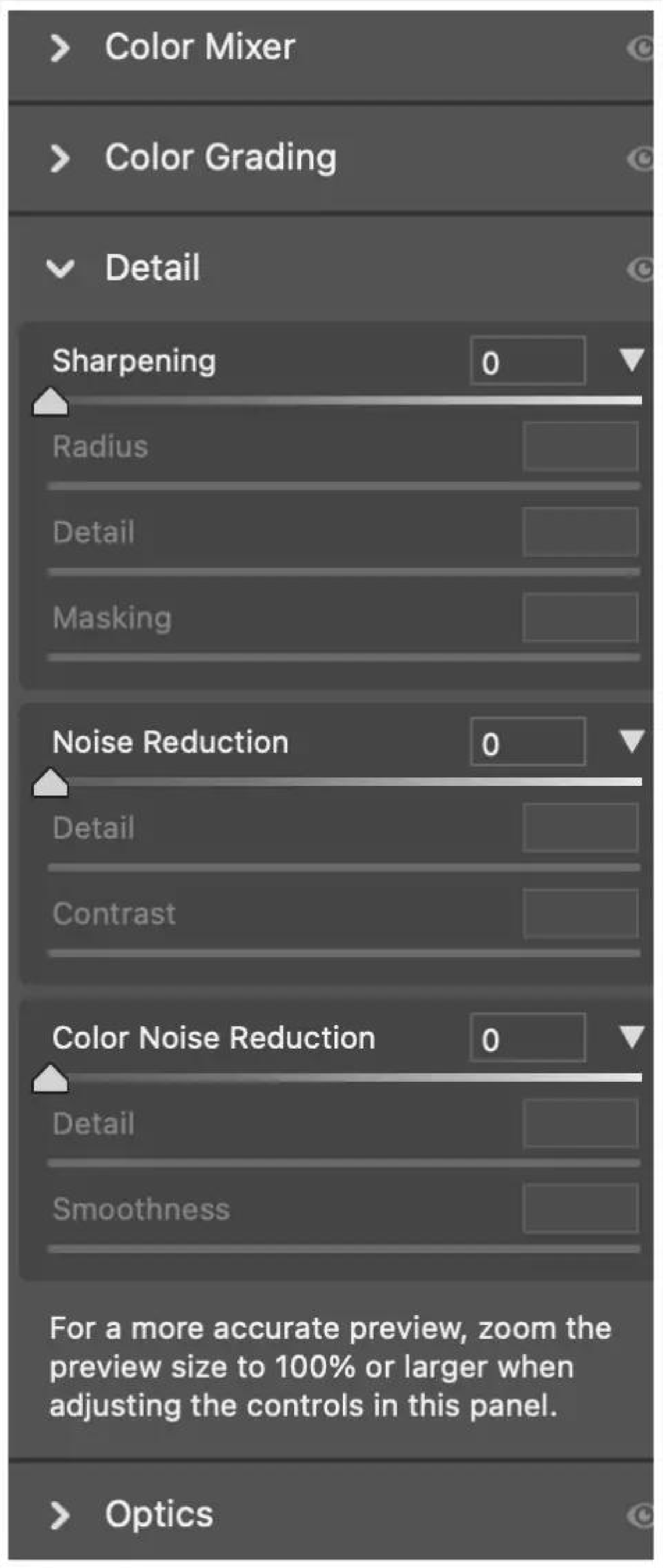
The Edit, previously called Basic, panel in Camera Raw is probably the one you will spend the most time in and also making the most important global image adjustments. You can adjust White Balance, Exposure, Contrast, Highlights and Shadows as well as Whites and Black. You can also adjust Temperature, Tint, Vibrance and Saturation to boost the purity of the colours in your image. There is also an Auto for an AI 'quick fix' plus B&W and HDR options.


Curve
Adjust
Detail
Color Mixer
Color Grading

Highlights 0
Lights 0
Darks 0
Shadows 0

Curve

The Curve options in Camera Raw behave very much like the Levels and Curves Adjustments you can make in Photoshop itself. The basic Parametric adjustments allow you to use sliders to individually adjust Highlights, Lights, Darks and Shadows. The Point Curve adjustment allows you to place custom control points. You can work with individual RGB curves too. There is also a Targeted Adjustment Tool for greater tonal editing precision.

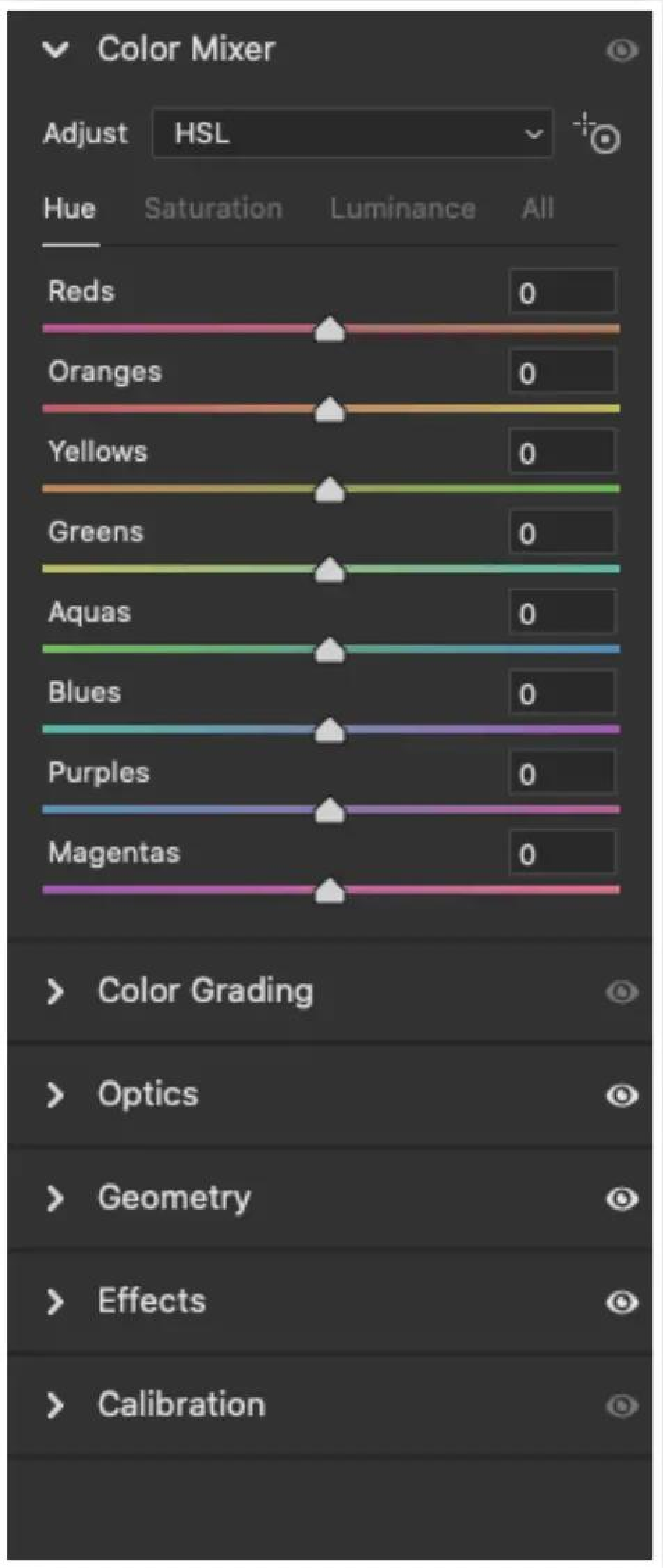

Color Mixer
Color Grading
Detail
Radius
Detail
Masking
Detail
Contrast
Detail
Smoothness
Optics

Sharpening 0
Noise Reduction 0
Color Noise Reduction 0

For a more accurate preview, zoom the preview size to 100% or larger when adjusting the controls in this panel.

Detail

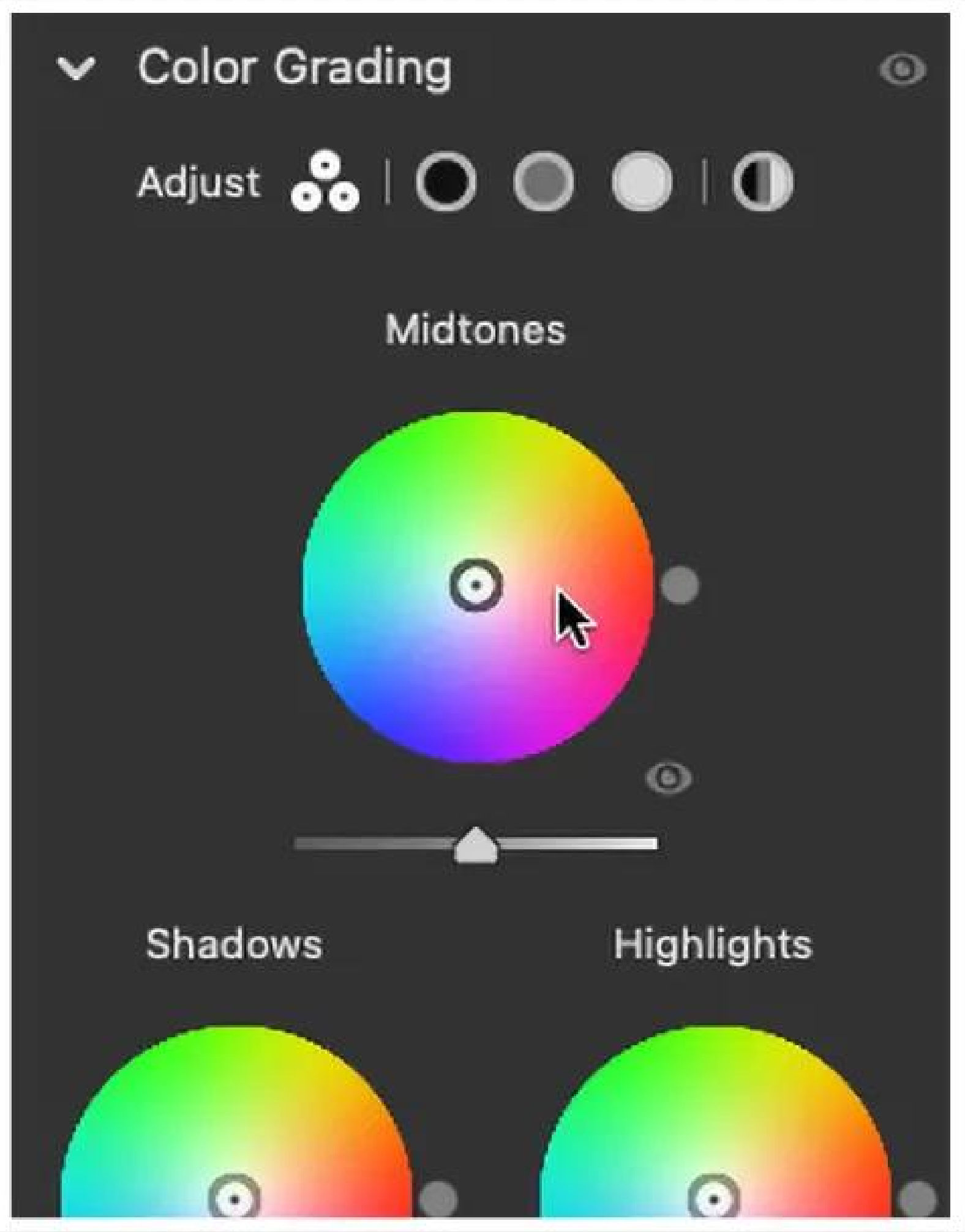
Here you can handle Sharpening and Noise Reduction. Sharpening works by increasing the contrast of the brightest and darkest edges in your image. The Detail and Masking sliders can effectively suppress the halo effects of over sharpening. The Noise Reduction settings help you reduce the amount of image noise and colour artefacts seen in high ISO photos with options to retain as much detail in your images as possible.


Color Mixer
Hue
Saturation
Luminance
All
Color Grading
Optics
Geometry
Effects
Calibration

Adjust: HSL
Reds 0
Oranges 0
Yellows 0
Greens 0
Aquas 0
Blues 0
Purples 0
Magentas 0

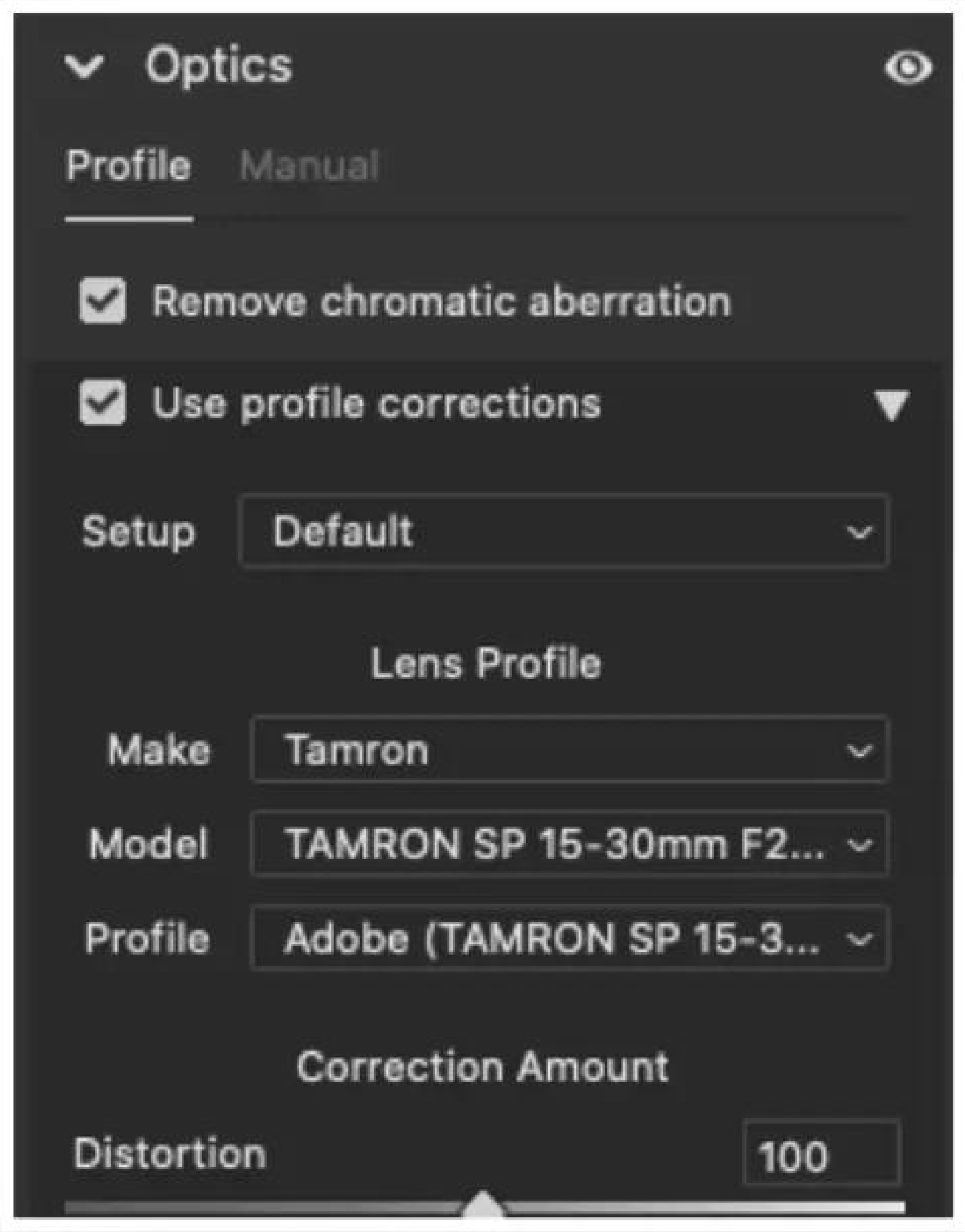
Color Mixer

The Color Mixer panel is where you can get to grips with the colours in your images and how you can affect them. The first panel is Hue, which lets you alter a specific range of colour values such as reds for example; then alter their hue to make them more magenta or make orange more yellow or blue more purple. The other panels allow the adjustment of their Saturation (intensity) and Luminance (brightness).



Color Grading

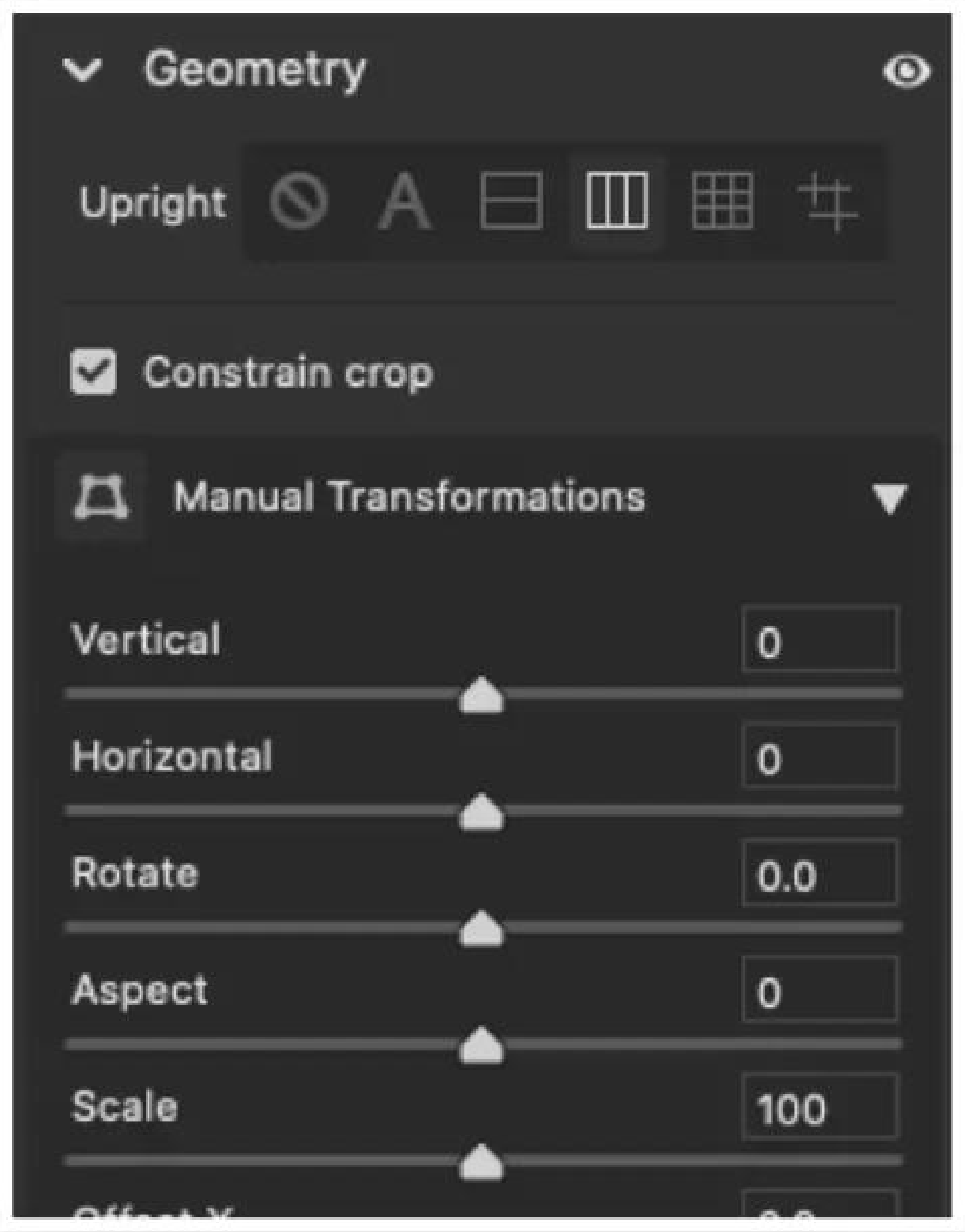
Colour Grading controls how much of a certain colour appears in the highlights or shadows of your images. Interactive colour wheels are used to choose the colour of the overall image and those in the shadows and highlights. Those chosen colours will start to dominate the brightest and darkest areas. Sliders determine whether Highlights or Shadows are more dominant and how intense they are.



☑ Remove chromatic aberration
☑ Use profile corrections
Setup: Default
Make: Tamron
Model: TAMRON SP 15-30mm F2...
Profile: Adobe (TAMRON SP 15-3...
Distortion: 100

Optics

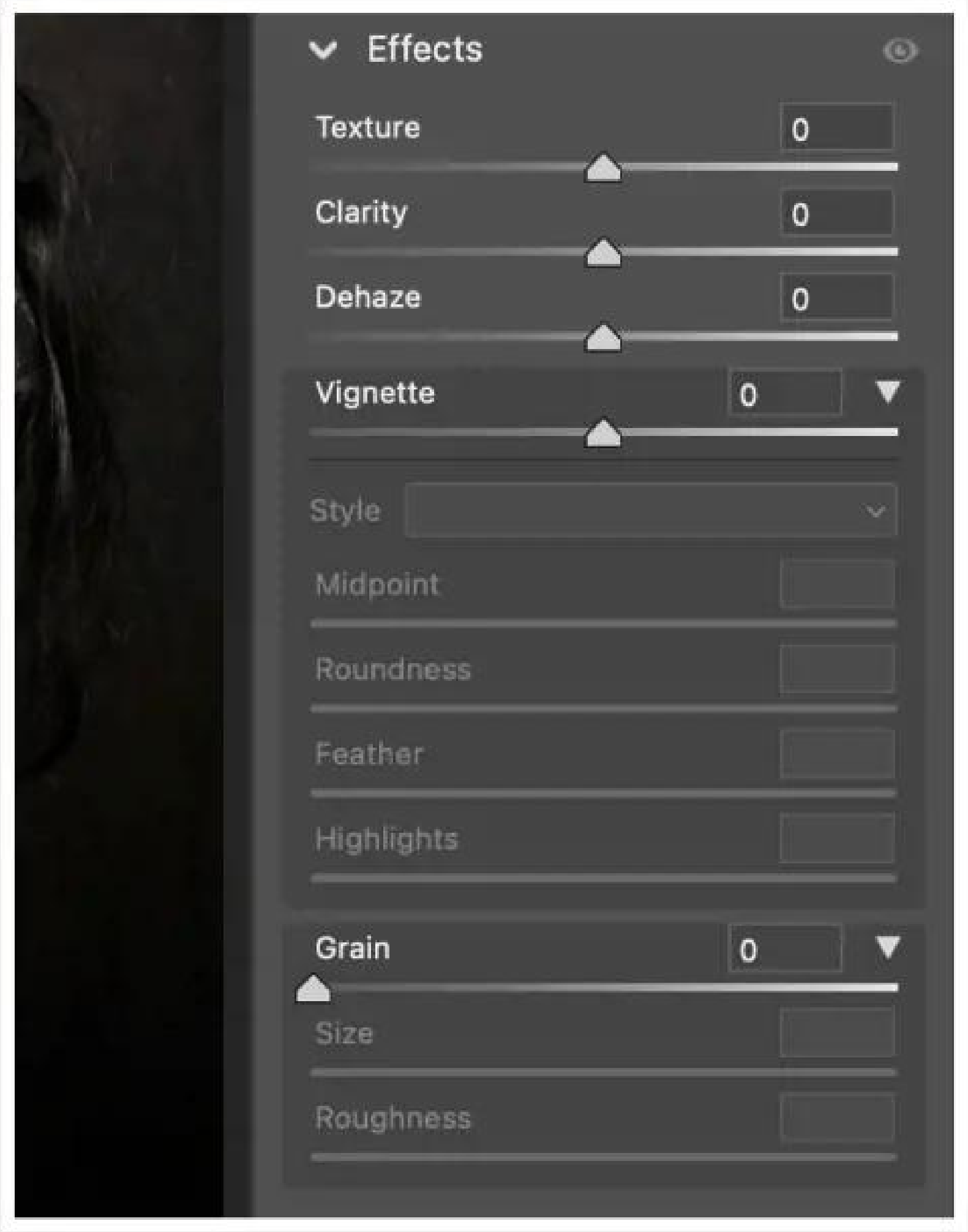
Throughout its life, Camera Raw has been updated at regular intervals. Each new update brings the latest profiles that can automatically assess your photo and determine what lens was used on the camera that took the shot. Once it knows what lens was used, it can apply a set of corrections that can eliminate lens aberrations and distortions specific to that lens. It does also allow for manual adjustments and Defringe control.



☑ Constrain crop
Vertical: 0
Horizontal: 0
Rotate: 0.0
Aspect: 0
Scale: 100

Geometry

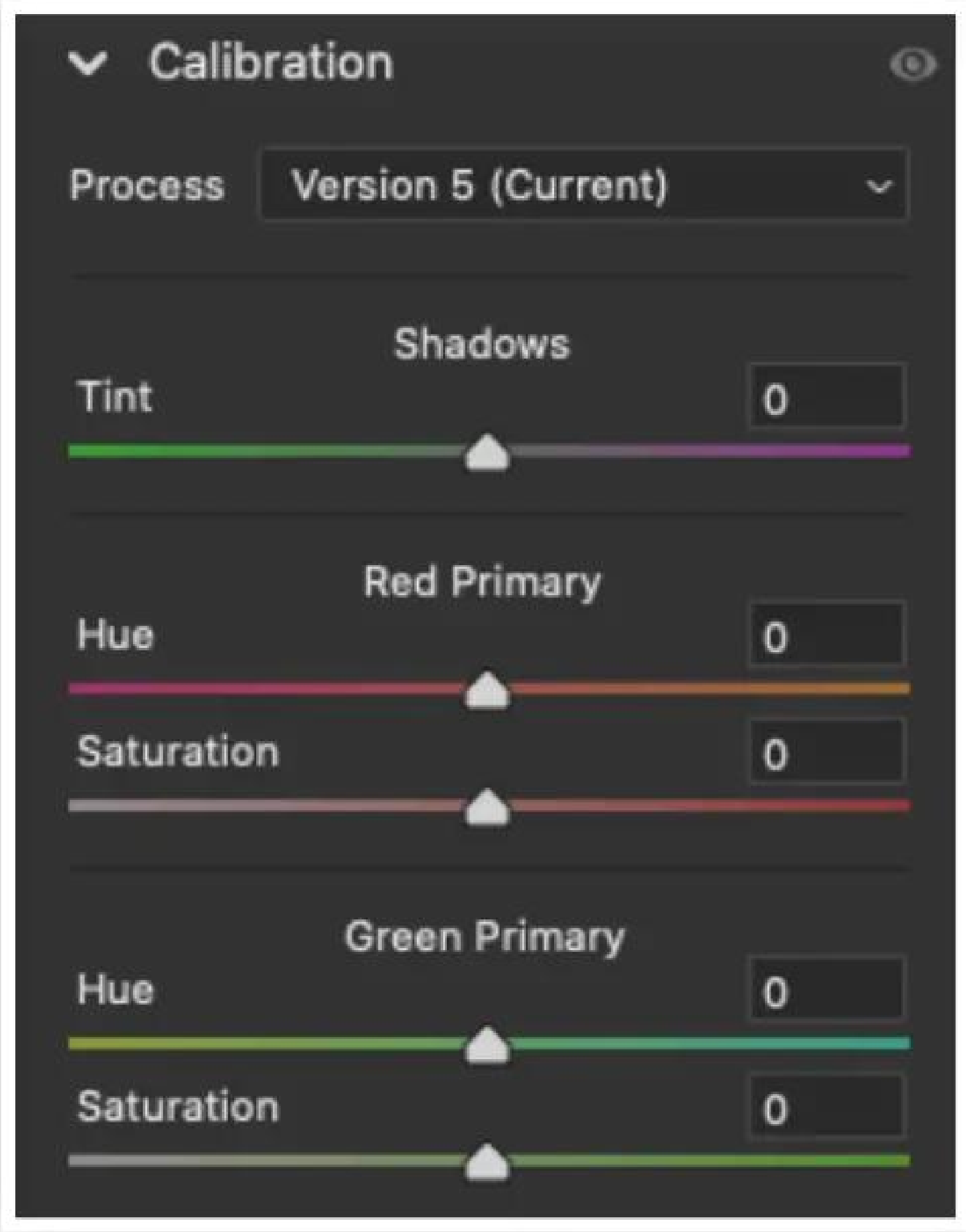
The Geometry feature gives you control over the horizontal and vertical balance and geometry of your photos. From simply levelling a slanted horizon to correcting perspective in both the vertical and horizontal plane, you can apply an automatic adjustment that scans the image for strong upright edges and horizontal ones and corrects them. You also have the option to apply transformations manually as well.



Texture: 0
Clarity: 0
Dehaze: 0
Vignette: 0
Grain: 0

Effects

The Effects panel allows some handy features such as Texture, Clarity and Dehaze. You can also specify the Grain, the Size of the grains and the Roughness of the image grain you apply. You can also add Post Crop Vignetting which allows you to darken the outer edges of the photo before and after you've cropped the photo. You can control the Amount, Midpoint, Roundness, Feather and Highlights for the Vignette.



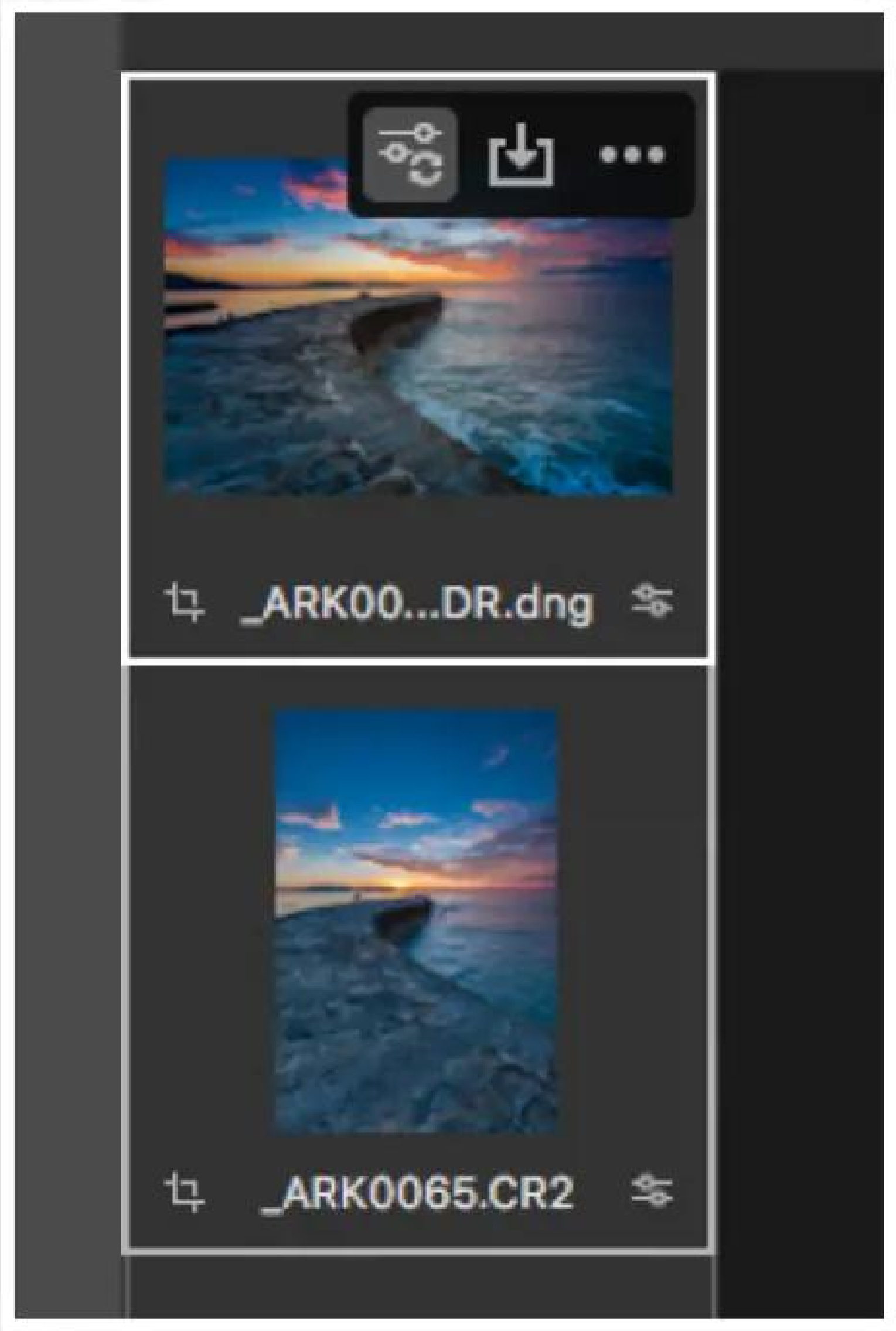
Process: Version 5 (Current)
Tint: 0
Hue: 0
Saturation: 0
Hue: 0
Saturation: 0

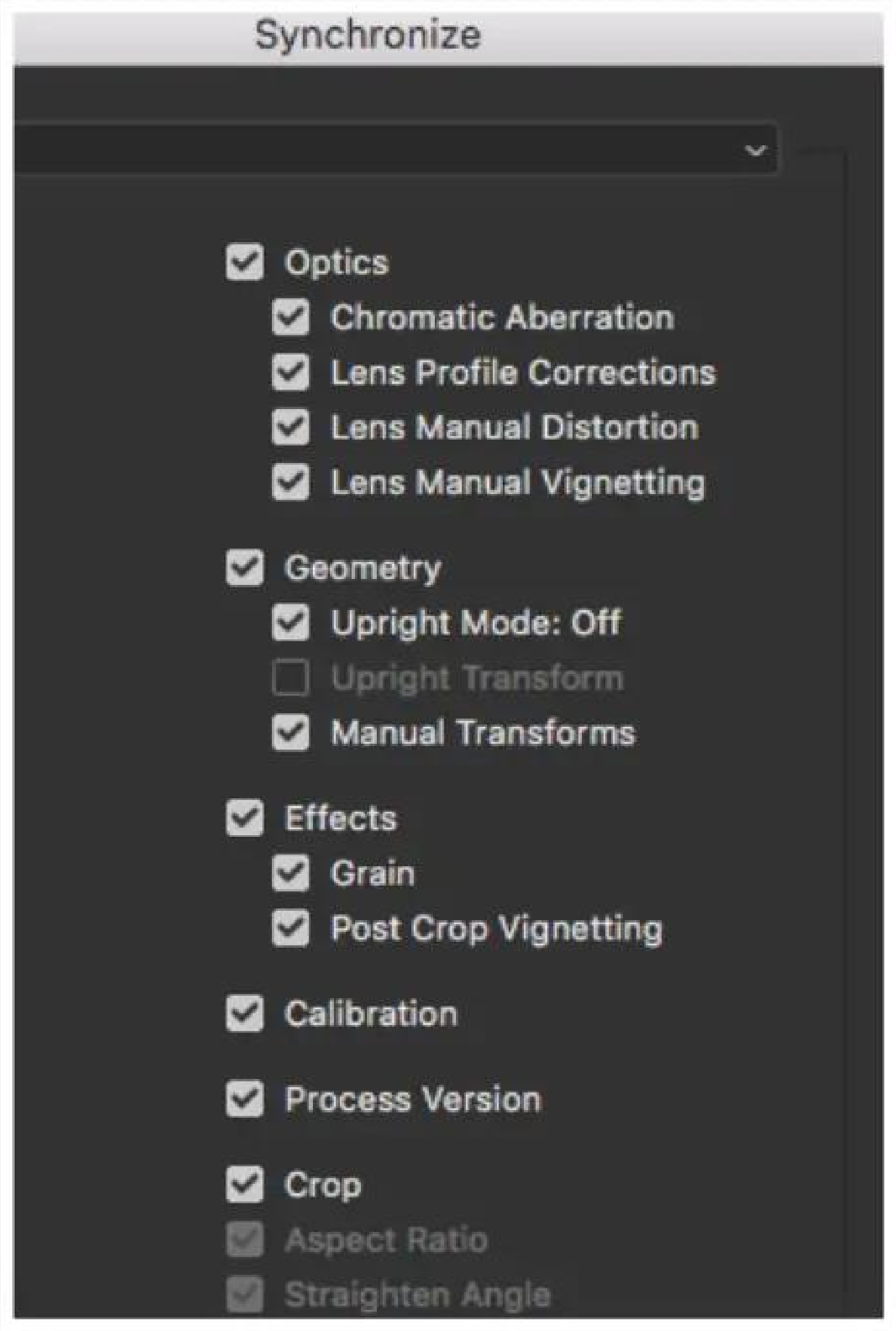
Calibration

Calibration is a module more powerful than it may look at first glance. Mainly used as a calibration for your camera it can be a brilliantly creative tool. You could think of the Calibration panel as a more refined Hue and Saturation adjustment tool. You can alter the Tint value found in the shadows of your image, as well as adjust the general use of Hue and Saturation in the Red Green and Blue channels of your image for much finer control.

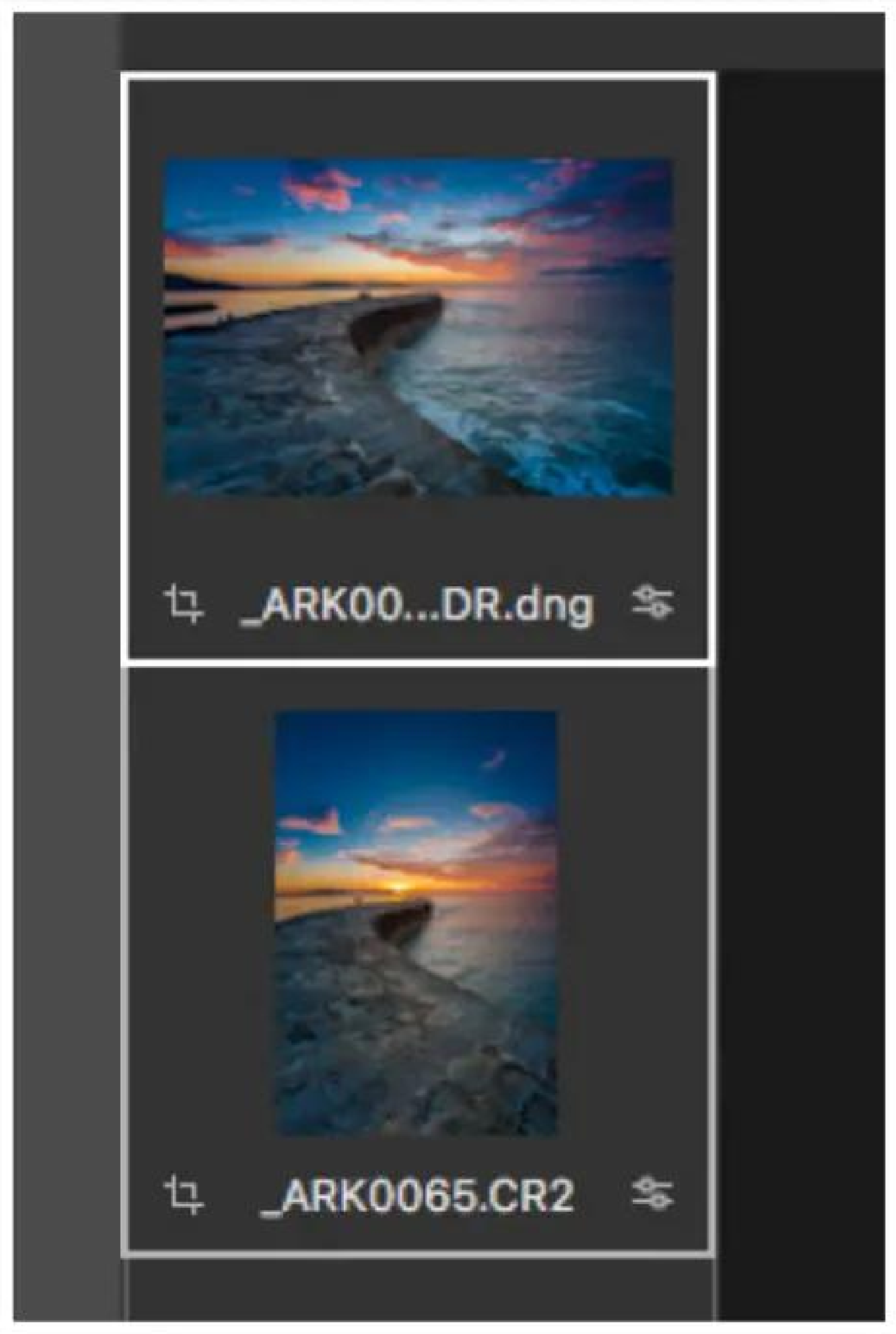
USEFUL TIP

The filmstrip is the area dedicated to displaying thumbnail images of the currently selected images you are working on in Camera Raw. One useful feature you can employ to save time when editing similar images is to copy your edits and adjustments from one image to other images in your filmstrip. Take one image and edit it to suit your preference. The colour, brightness and contrast and various other adjustments have been made to get the most out of that specific image. You can then click the thumbnail of the active image, hold the Cmd key and select another, or multiple, similar images from the filmstrip which will also be highlighted. You can then hover your cursor over the top right of the originally edited image and click the Synchronize icon that appears. Choose which adjustments you want to copy to the other images or simply click Check All and press OK. When you do, all the edits from the first image will be applied to any additionally selected images in the filmstrip.





☑ Optics
  ☑ Chromatic Aberration
  ☑ Lens Profile Corrections
  ☑ Lens Manual Distortion
  ☑ Lens Manual Vignetting
☑ Geometry
  ☑ Upright Mode: Off
  ☐ Upright Transform
  ☑ Manual Transforms
☑ Effects
  ☑ Grain
  ☑ Post Crop Vignetting
☑ Calibration
☑ Process Version
☑ Crop
  ☑ Aspect Ratio
  ☑ Straighten Angle

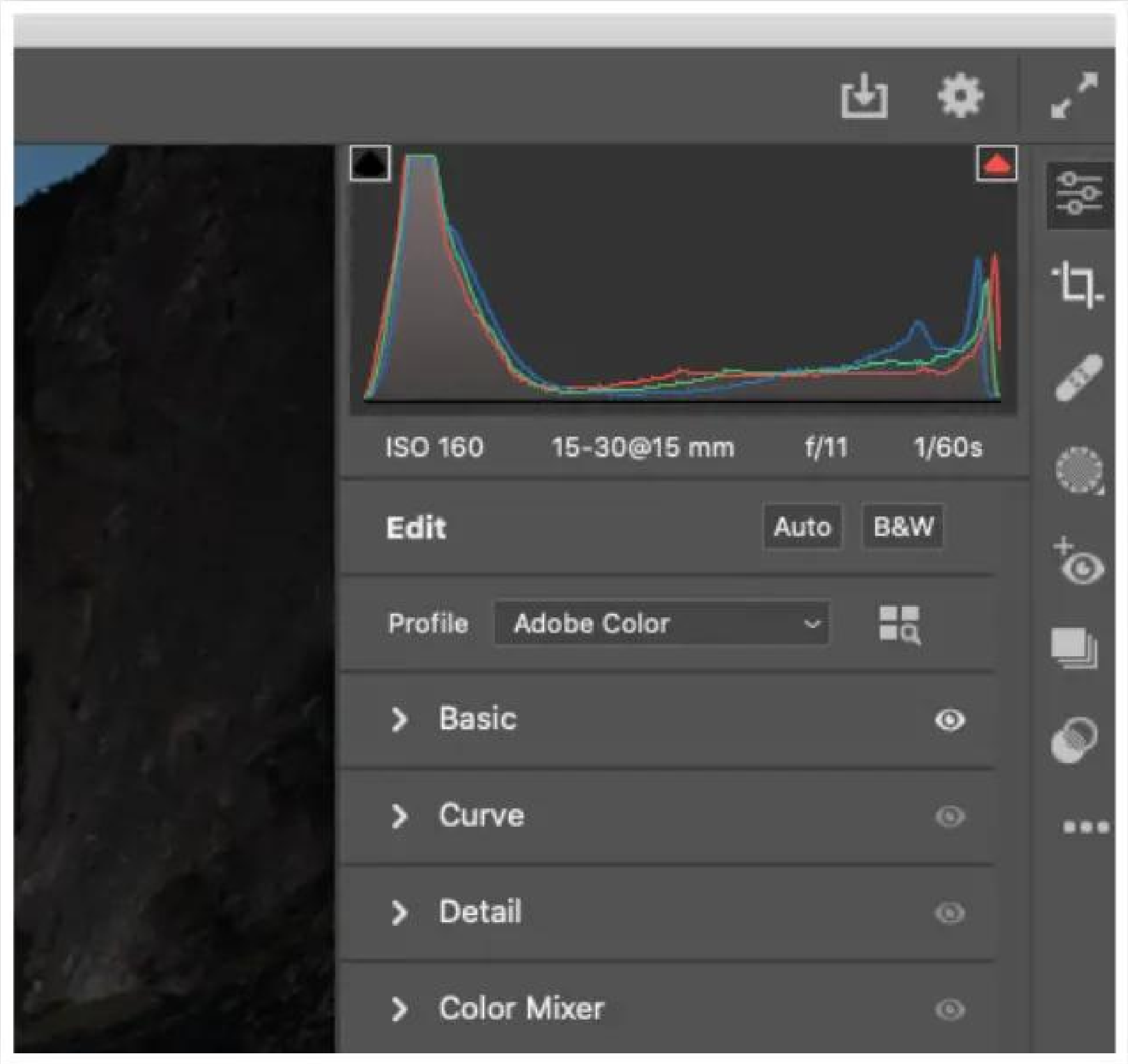


Raw Workflow

Make your images look their absolute best

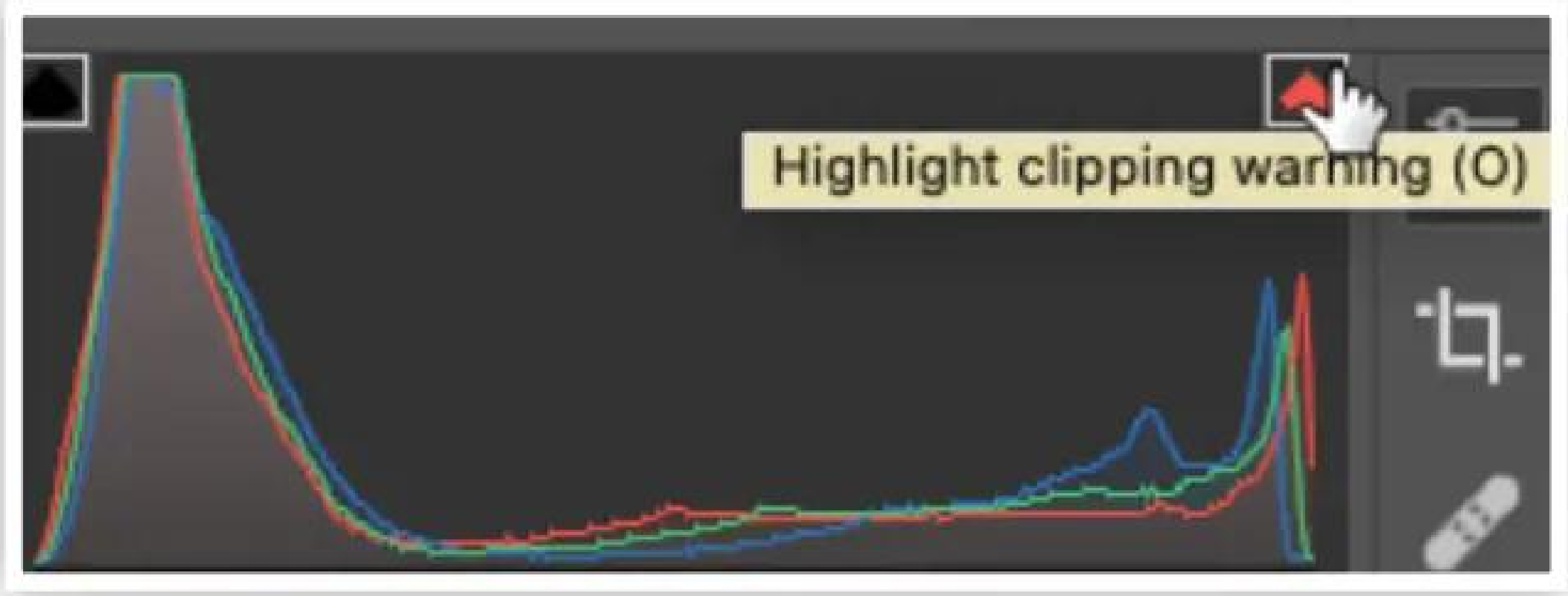
Ask any five professional photographers about the process they use to create their pictures, you'll get five different answers. The amount of processing and adjustment used will vary, depending on the job at hand and the type of final image required, as well as the type of camera used to take the photo and the use to which the photo will be put. There are certain operations that will be common to most photos that you'll want to process, so we'll take a look at a common general purpose workflow that will be suitable for most types of photo. Our example will be using a sunrise photograph taken on a rocky formation down on the coast.

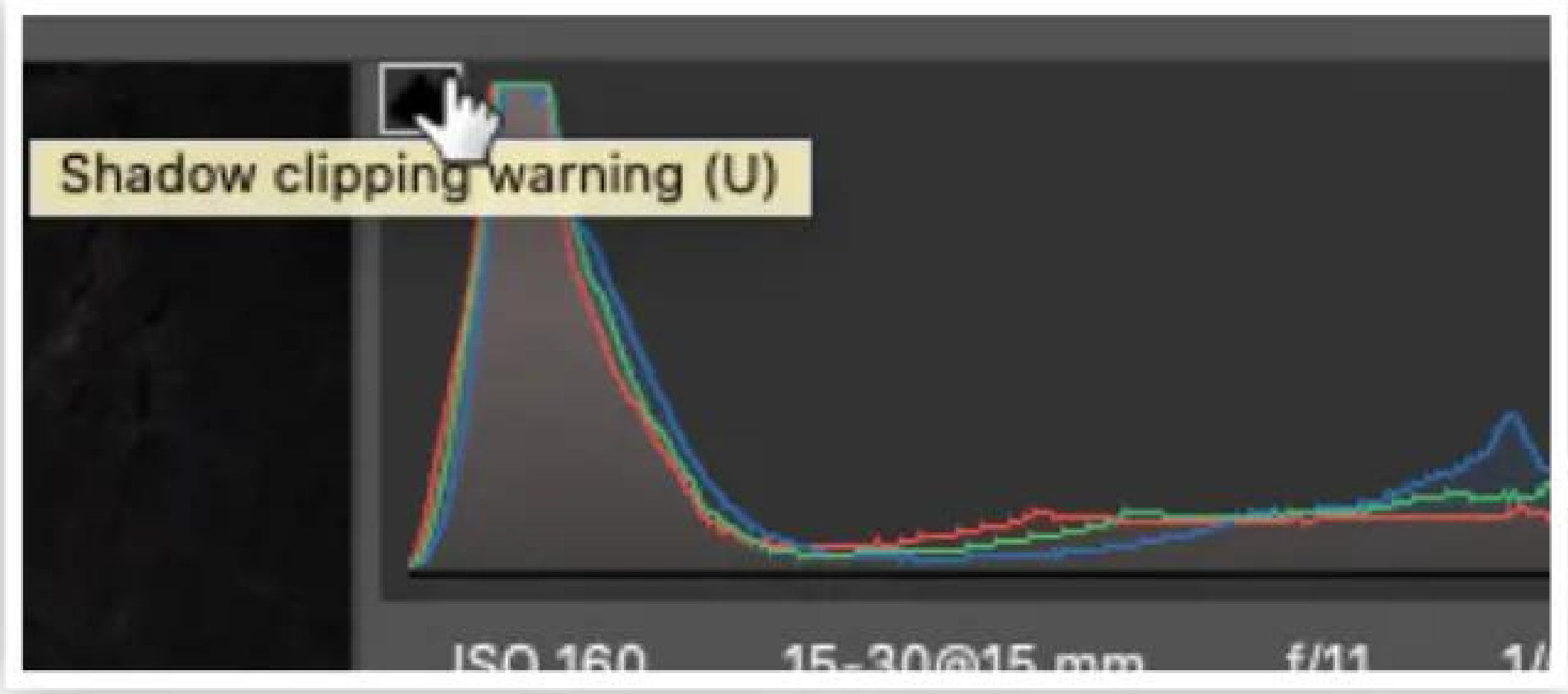
01 If you look at the histogram at the top right of the screen you'll notice that the line at the right (brightest) end of the graph is peaking at both ends and flat in the middle. Ideally the graph should fill the area between the lightest and darkest ends of the range, so we need to slightly reduce the lighter end of the graph without causing under-exposure.



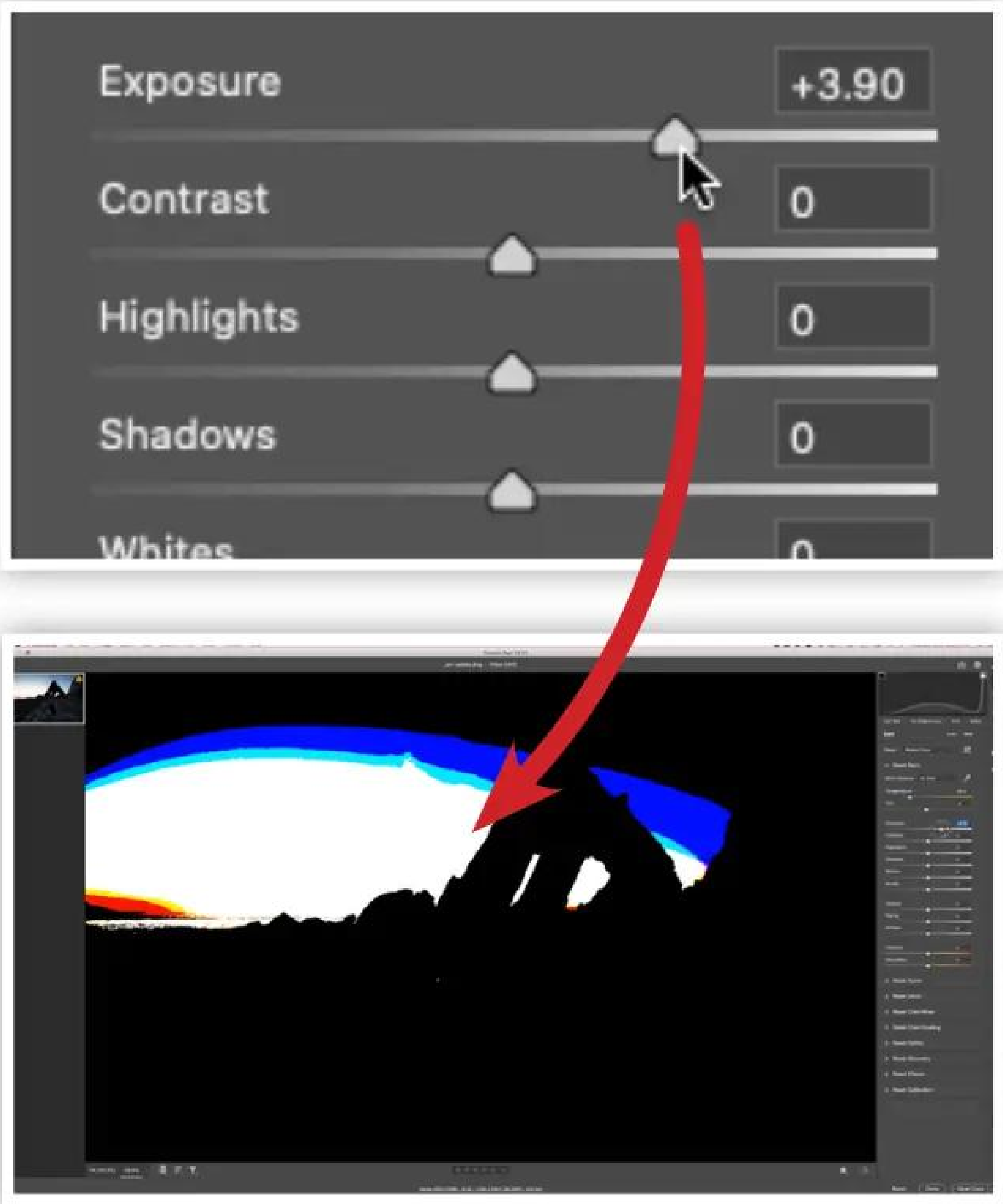
Profile: Adobe Color

02 To ensure that we don't lose too much detail to highlight clipping, click on the arrow in the top right corner of the histogram window. This turns on the highlight clipping warning. Any over-exposed areas will turn bright red in the image window. Clicking on the left button turns on the shadow clipping warning.

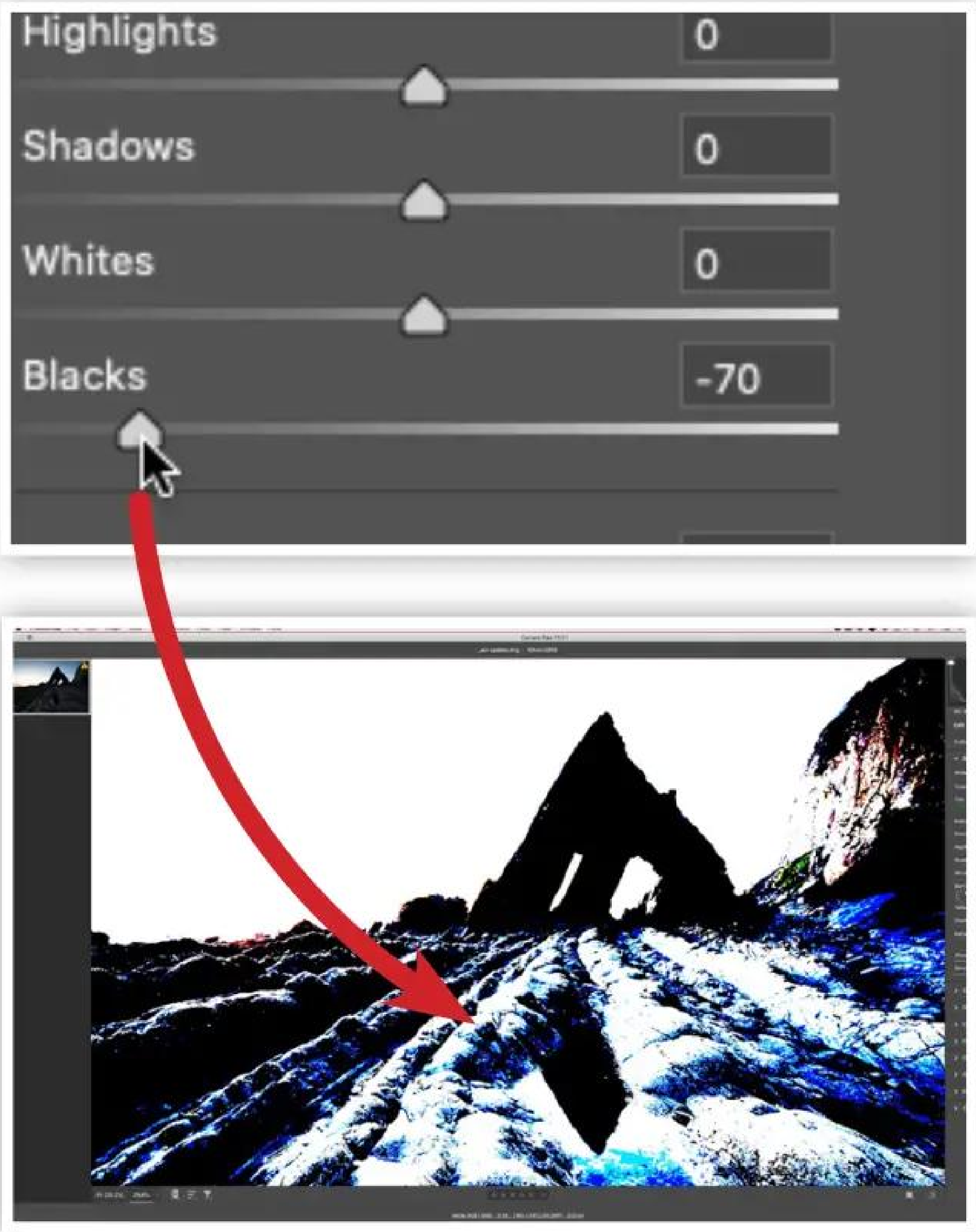




03 In the Basic panel, hold down the Alt key (Option on Mac) and begin to move the exposure slider to the right. With the key held down, all you'll see will be the over-exposed areas. You can do this with any of the first six sliders and it's a good way to make adjustments without going too far.

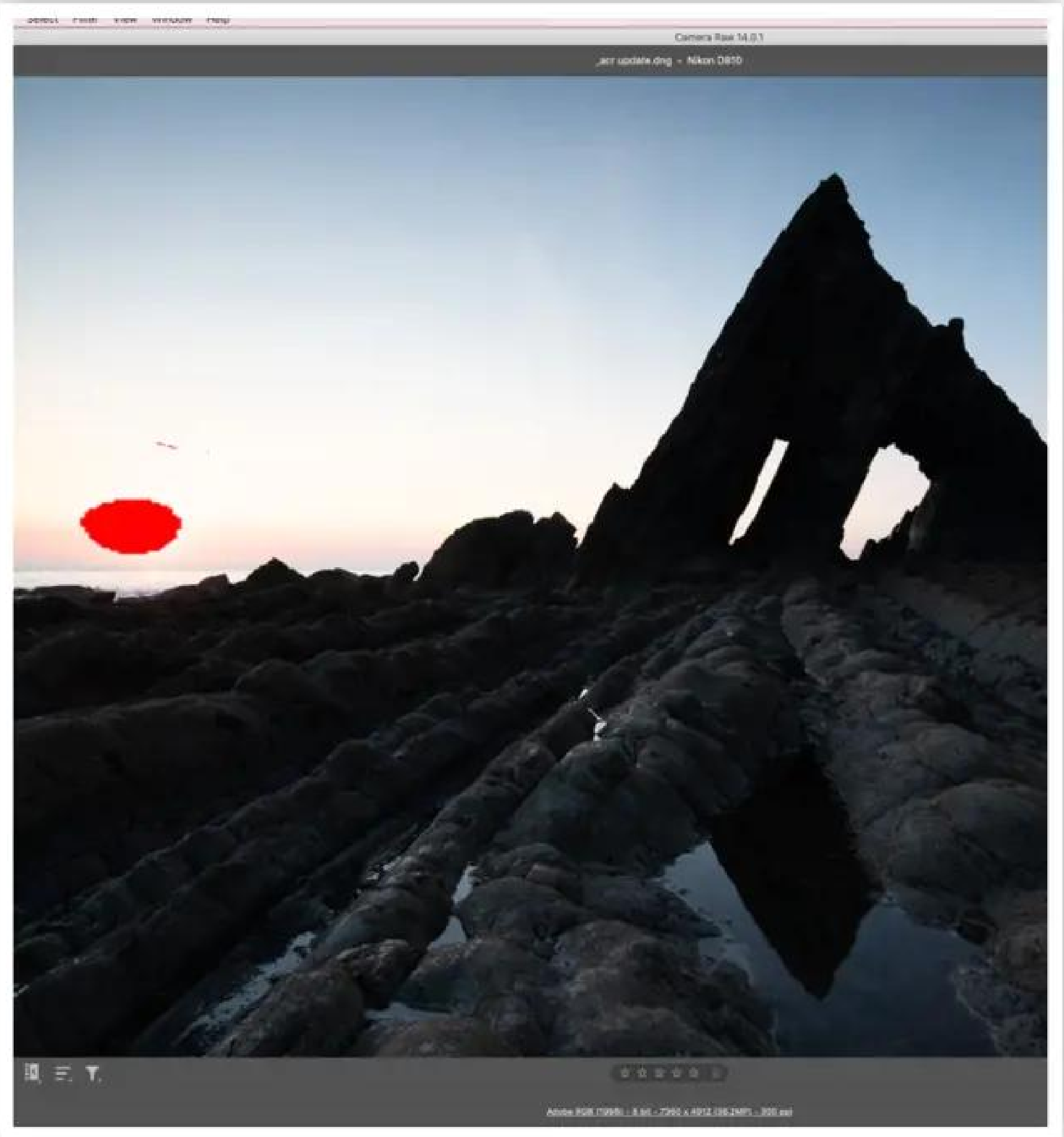


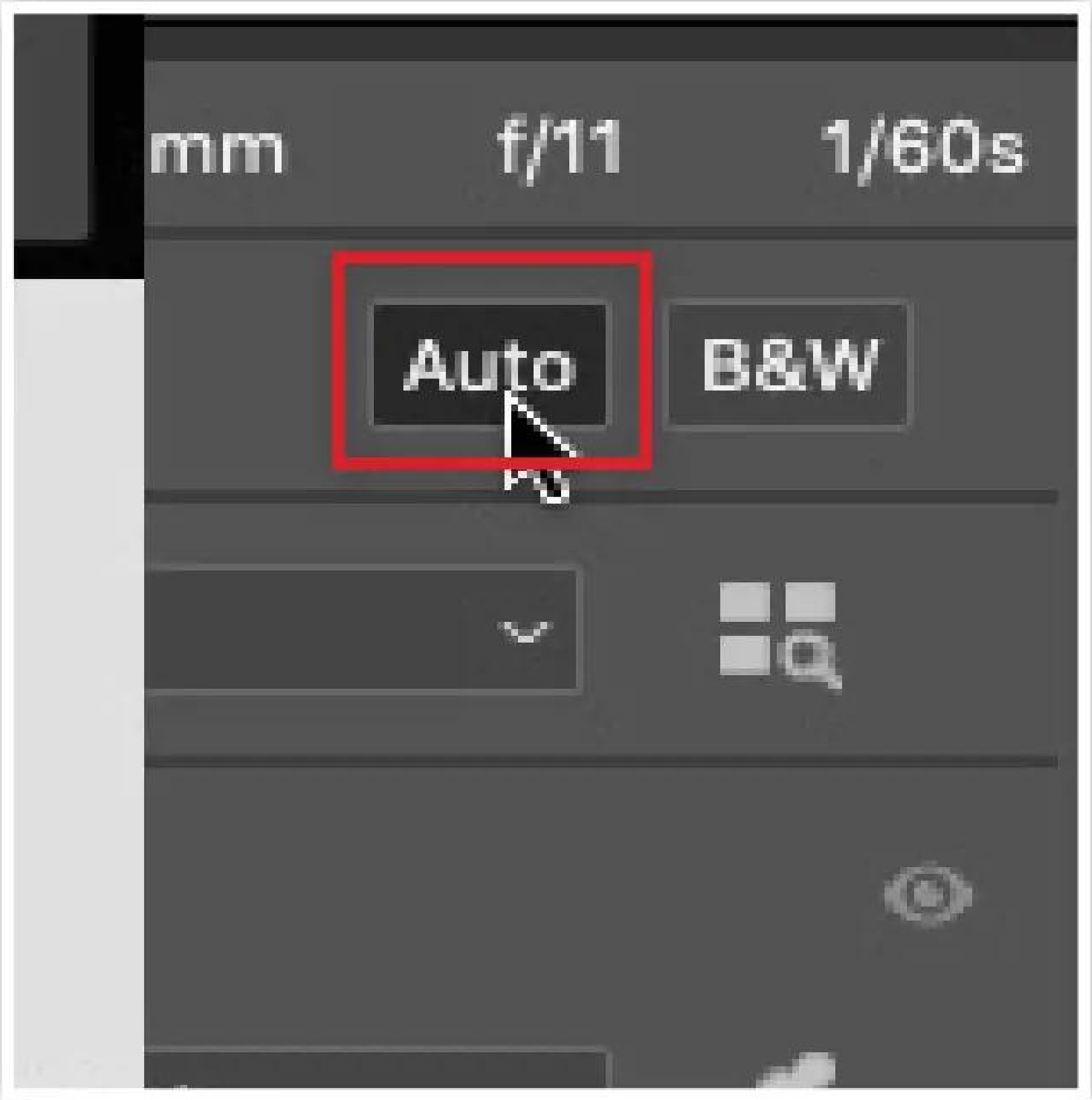
Exposure +3.90
Contrast 0
Highlights 0
Shadows 0
Whites 0



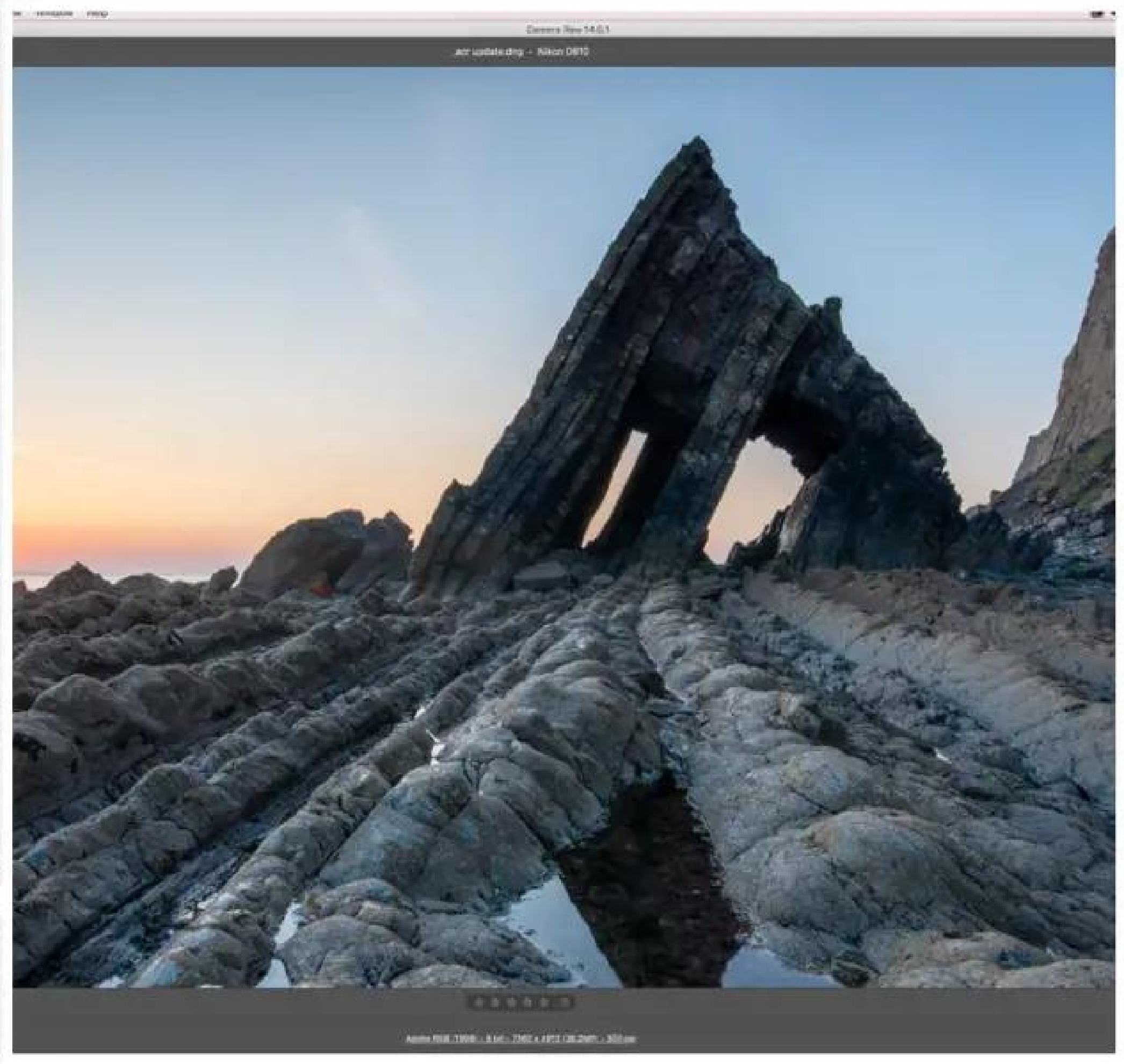
Highlights 0
Shadows 0
Whites 0
Blacks -70

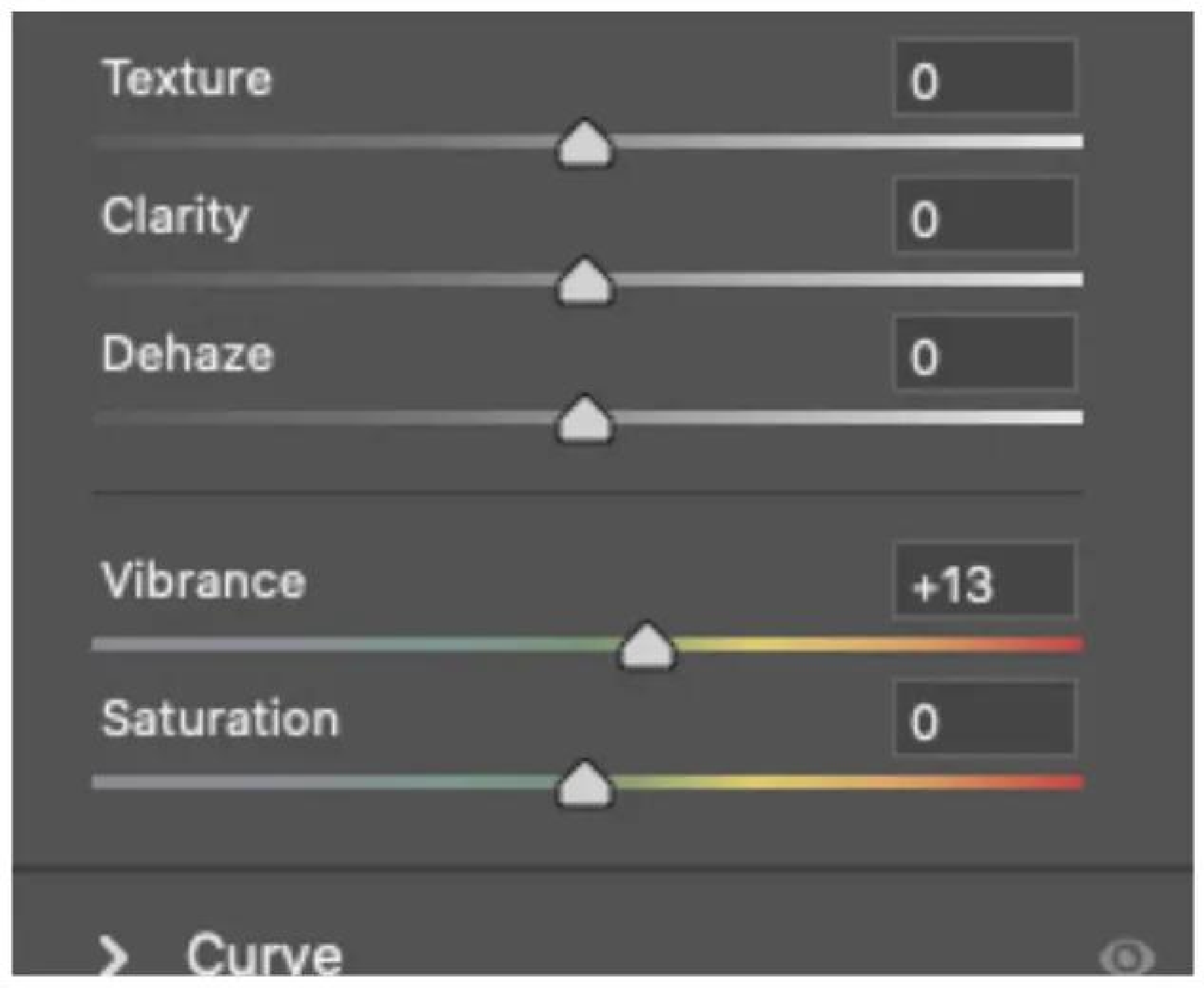
04 We can spend a while carefully adjusting the various sliders by hand to try and equalise the histogram, but the quickest way to get close to the optimum result is to let Camera Raw do the hard work. If you click on Auto the software will automatically adjust the image to produce a good approximation to a balanced exposure. It's probably not going to be ideal, but it will give us a good starting point. You'll notice that the sky along the horizon is over-exposed or very near to it, but that's OK. We're looking for a good spread of tones and that includes white.





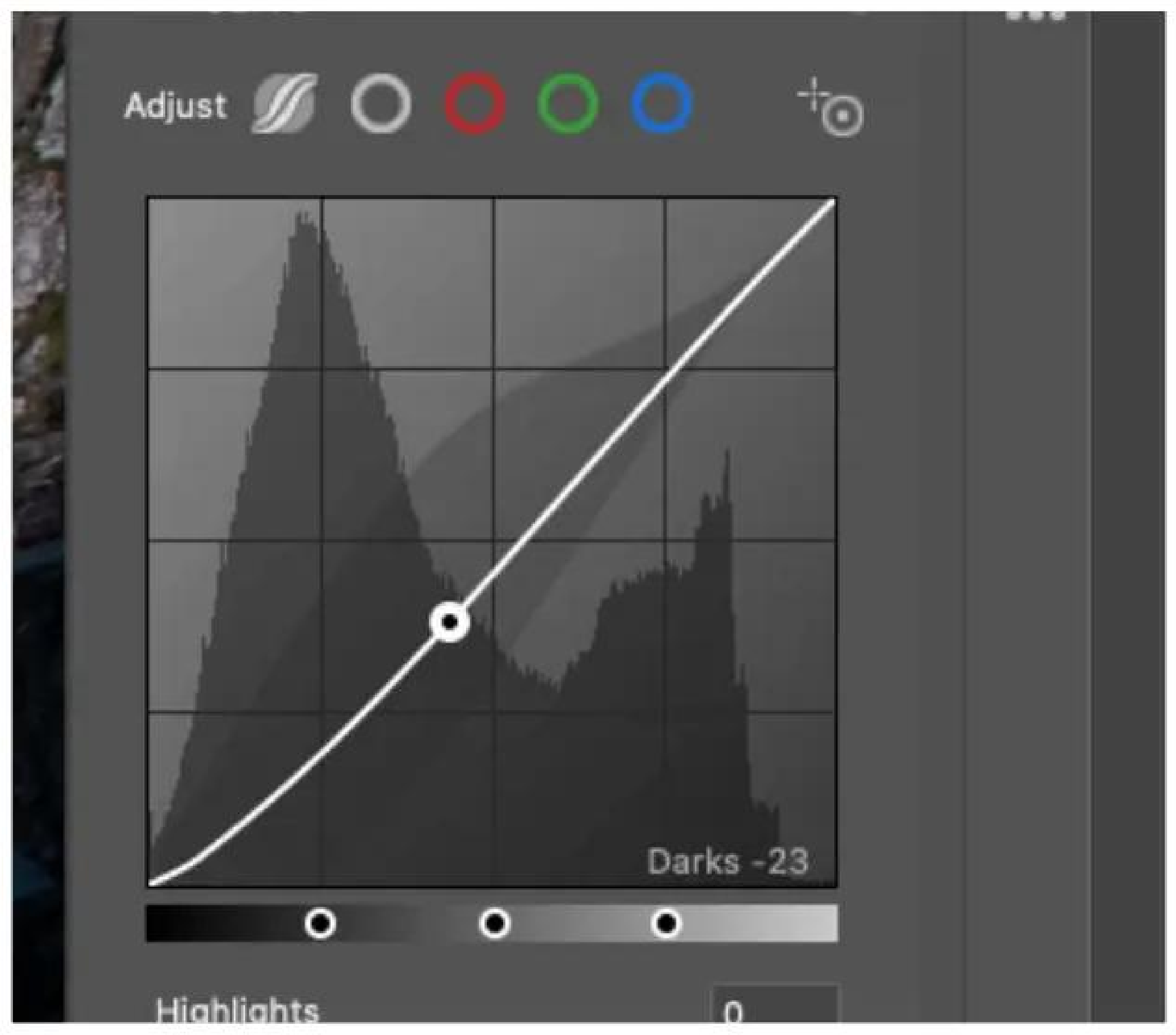
05 The Auto adjustment has made a good job of this particular picture, but for landscape shots a little bit of extra saturation usually looks good, so we'll boost the vibrance and the saturation to get the colours of the sunlight, water and rocks to really pop out.





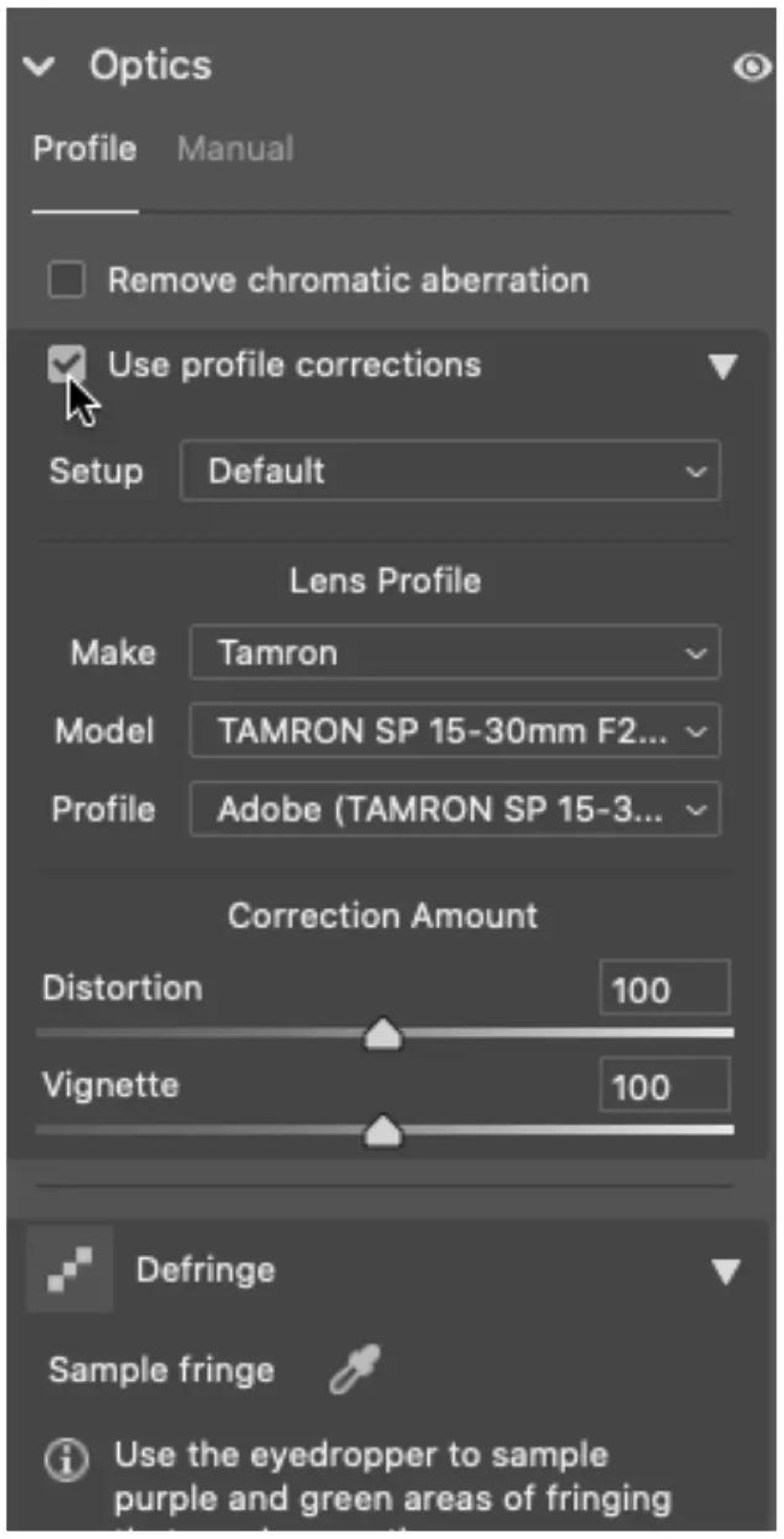
Texture 0
Clarity 0
Dehaze 0
Vibrance +13
Saturation 0

06 Camera Raw also provides another method of adjusting exposure: by altering the tone curve. Although it's no more accurate than using the sliders many people will prefer it because it's nice and simple and gives a good visual representation of what we're doing. It's also a lot harder to burn out the highlights using curves. By adjusting the highlights to decrease a portion of the overexposed areas and by boosting shadows, it is possible to quickly equalise the histogram without losing too much quality.



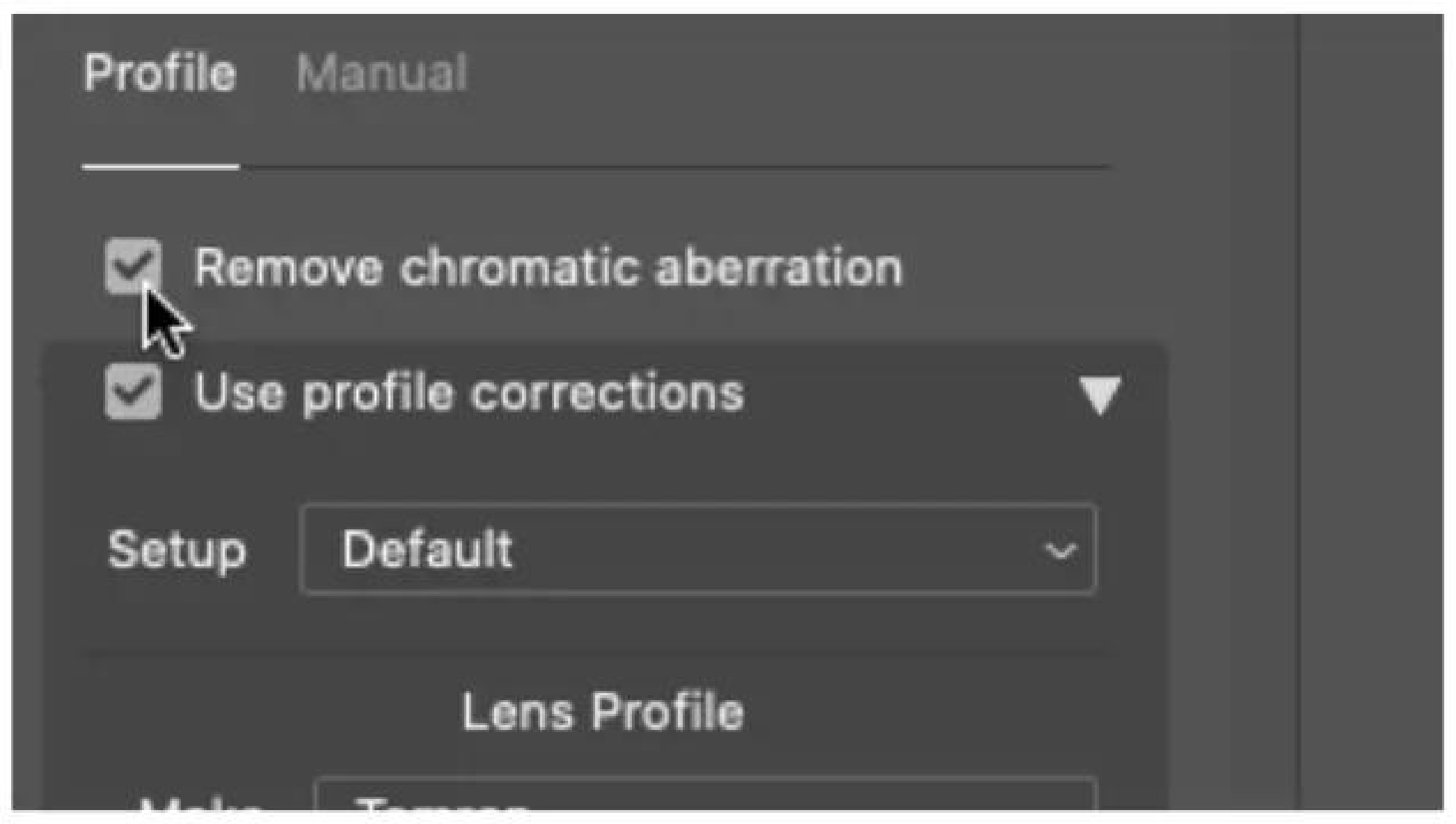
Darks -23
Highlights 0

07 Camera Raw offers a useful lens correction feature under its Optics panel. The Tamron wide-angle lens used to take this picture is a nice bit of glass, but it's not perfect. Although it's hard to see at a glance, this wide-angle shot does suffer from some pincushion distortion and slight chromatic aberration. Fortunately Camera Raw comes pre-loaded with correction profiles for a huge list of popular lenses, including this one. All you need to do to automatically correct the optical distortion caused by the lens is to check the box Use Profile Corrections. You'll see the change happen to your image immediately.

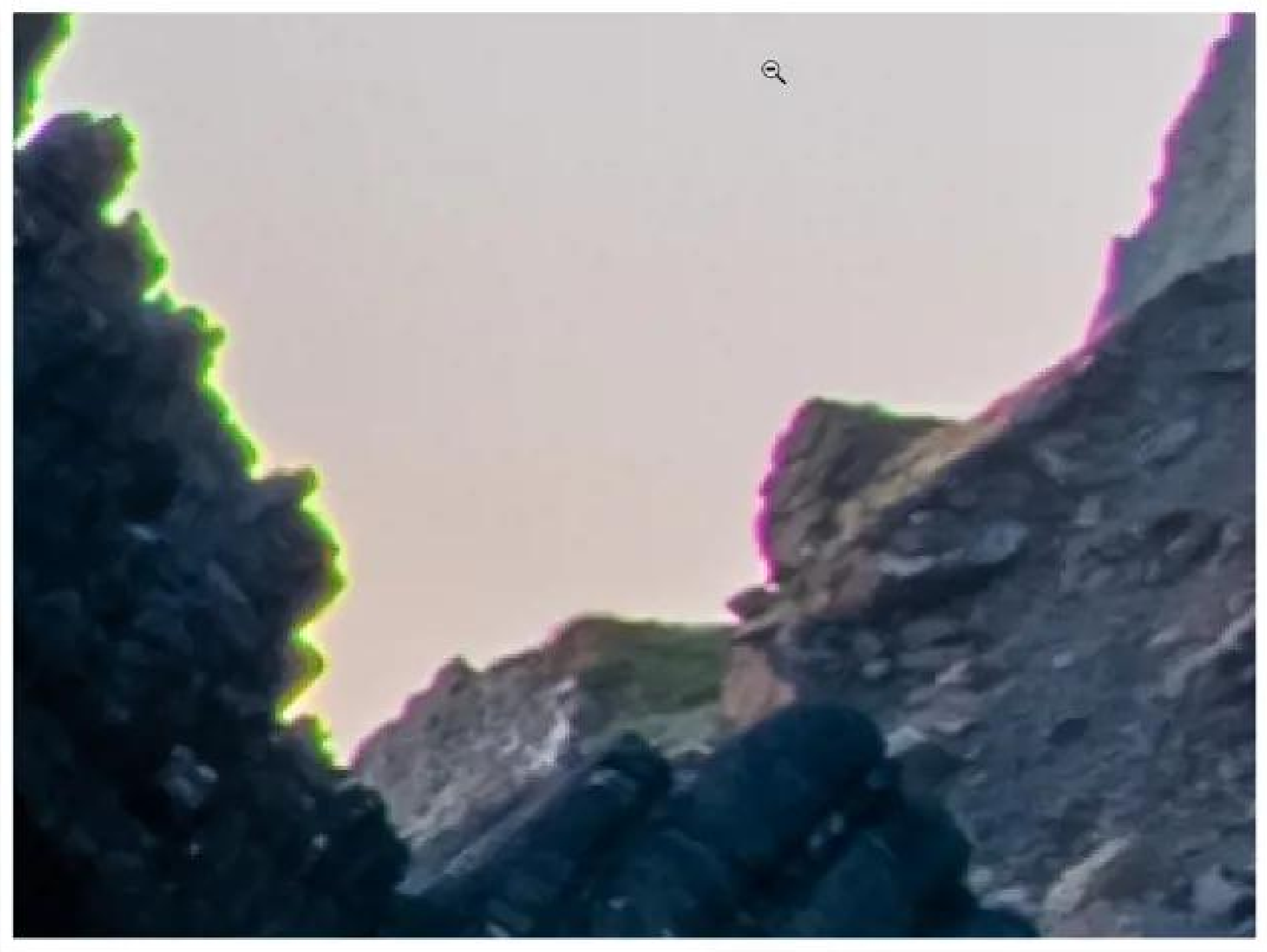


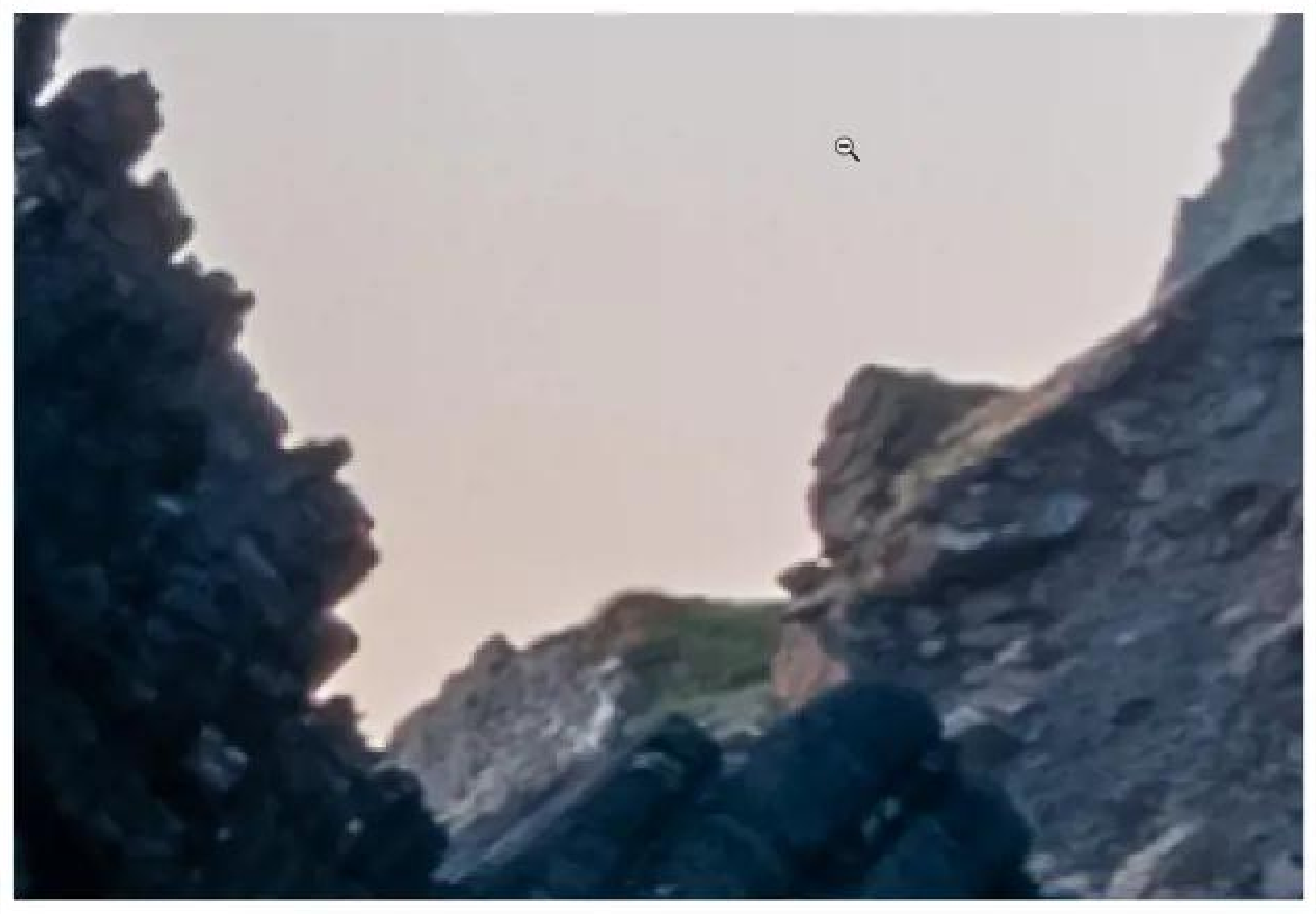
Optics
Profile Manual
☐ Remove chromatic aberration
☑ Use profile corrections
Setup Default
Lens Profile
Make Tamron
Model TAMRON SP 15-30mm F2...
Profile Adobe (TAMRON SP 15-3...
Correction Amount
Distortion 100
Vignette 100
Defringe
Sample fringe
Use the eyedropper to sample purple and green areas of fringing

08 Chromatic aberration is just as easy to fix. Click on the Remove Chromatic Aberration button to automatically remove it. You'll need to zoom in near the edge of the frame to see the difference, but you'll notice the effects at once.

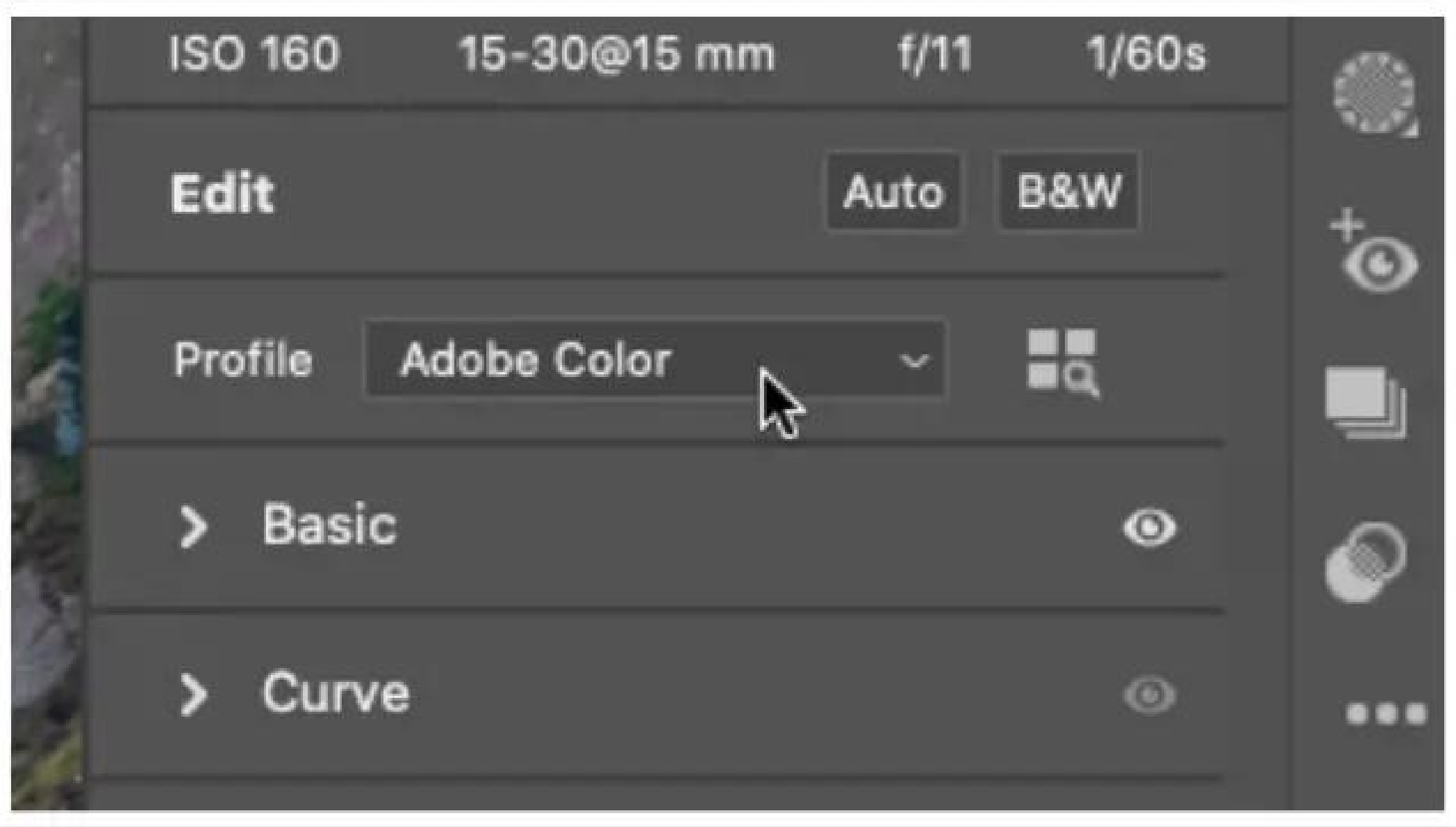


Profile Manual
☑ Remove chromatic aberration
☑ Use profile corrections
Setup Default
Lens Profile

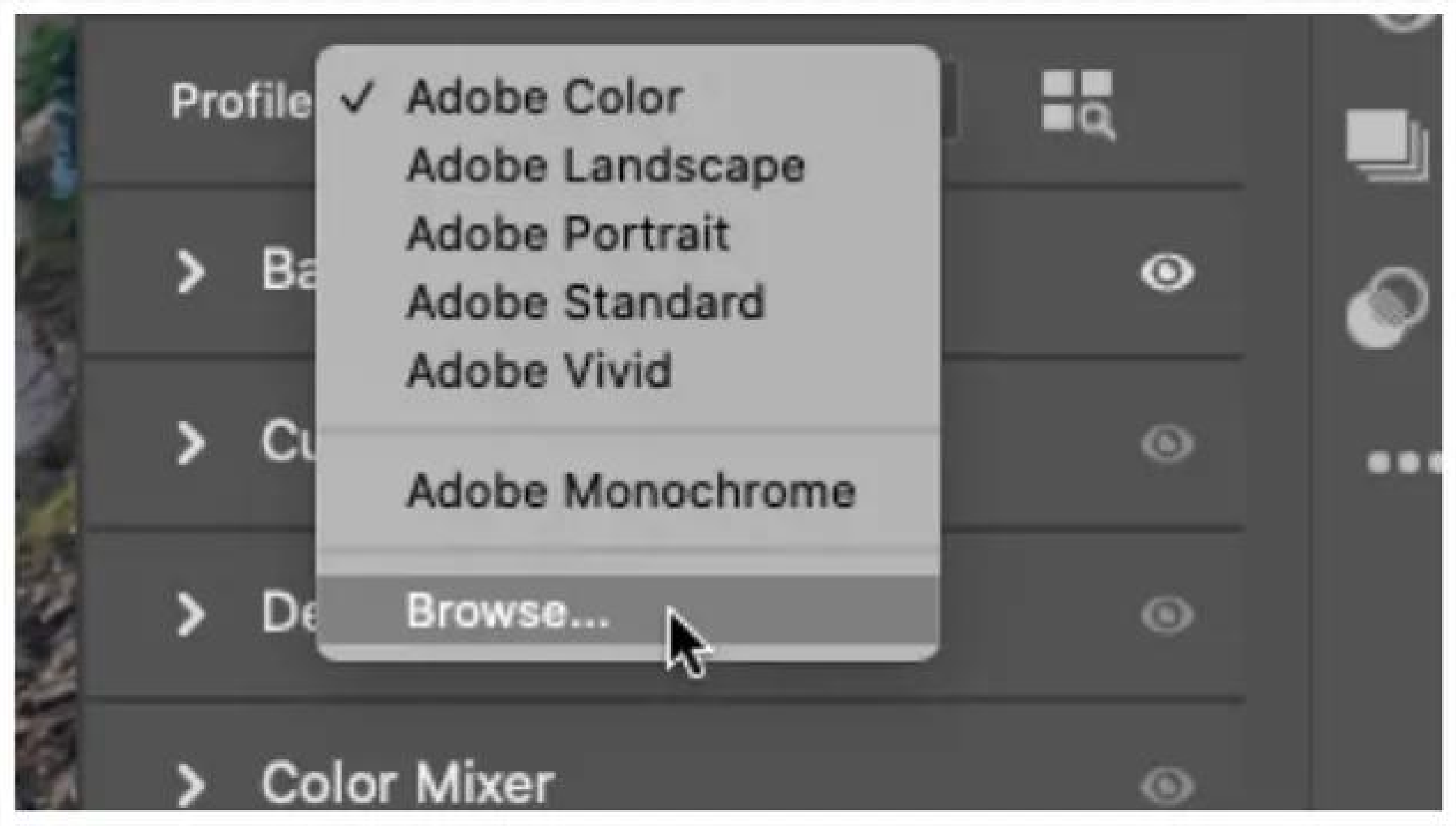




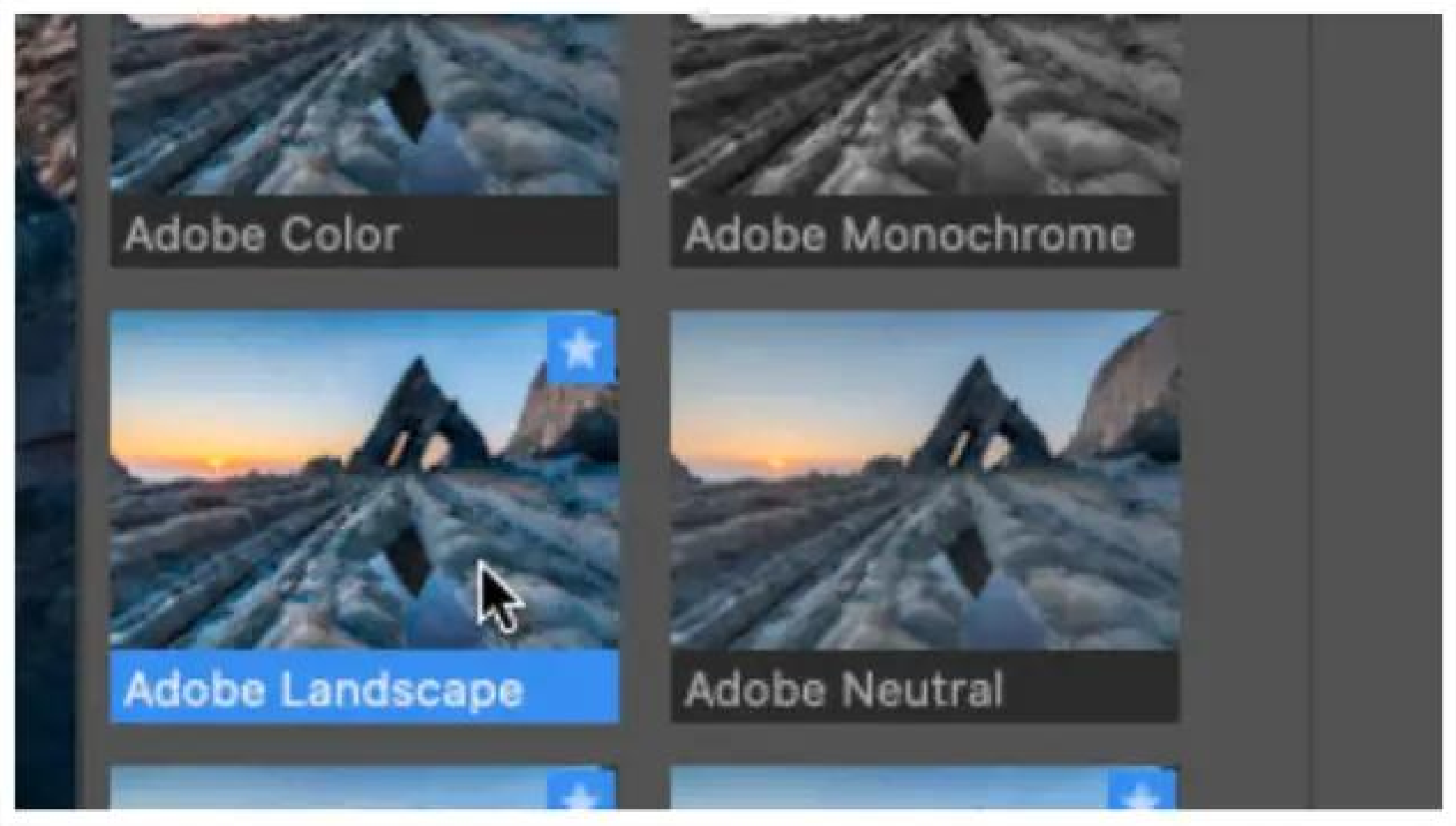
09 The next step is largely a matter of personal taste, but you can also choose to use a preset profile for the colour calibration too. Just below the histogram, click on the Profile panel and from the drop-down menu select your preferred profile. Choose Browse to see more. There are now a number to choose from. This sets the colour rendering profile to the preset.



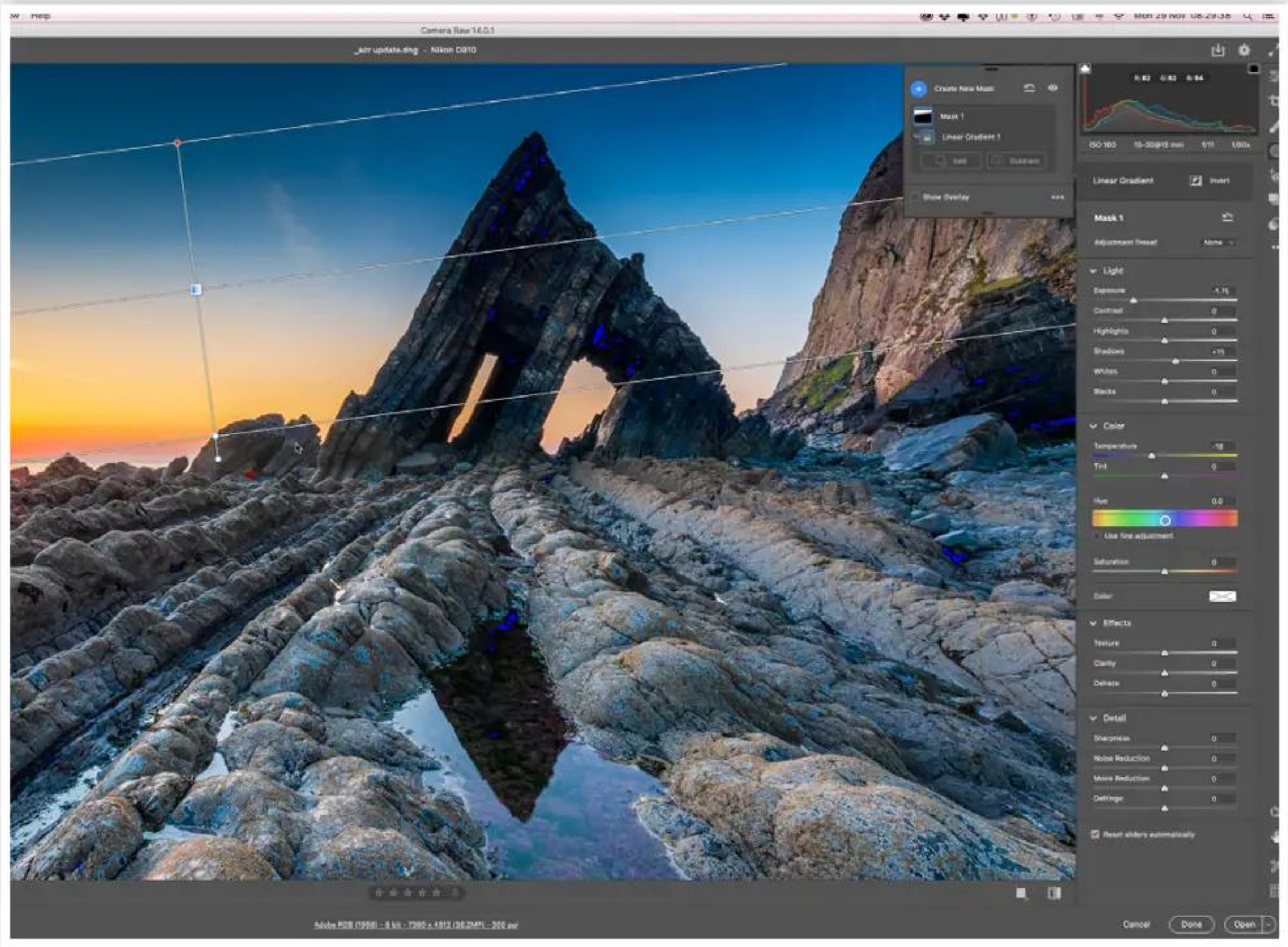
ISO 160 15-30@15 mm f/11 1/60s
Edit Auto B&W
Profile Adobe Color



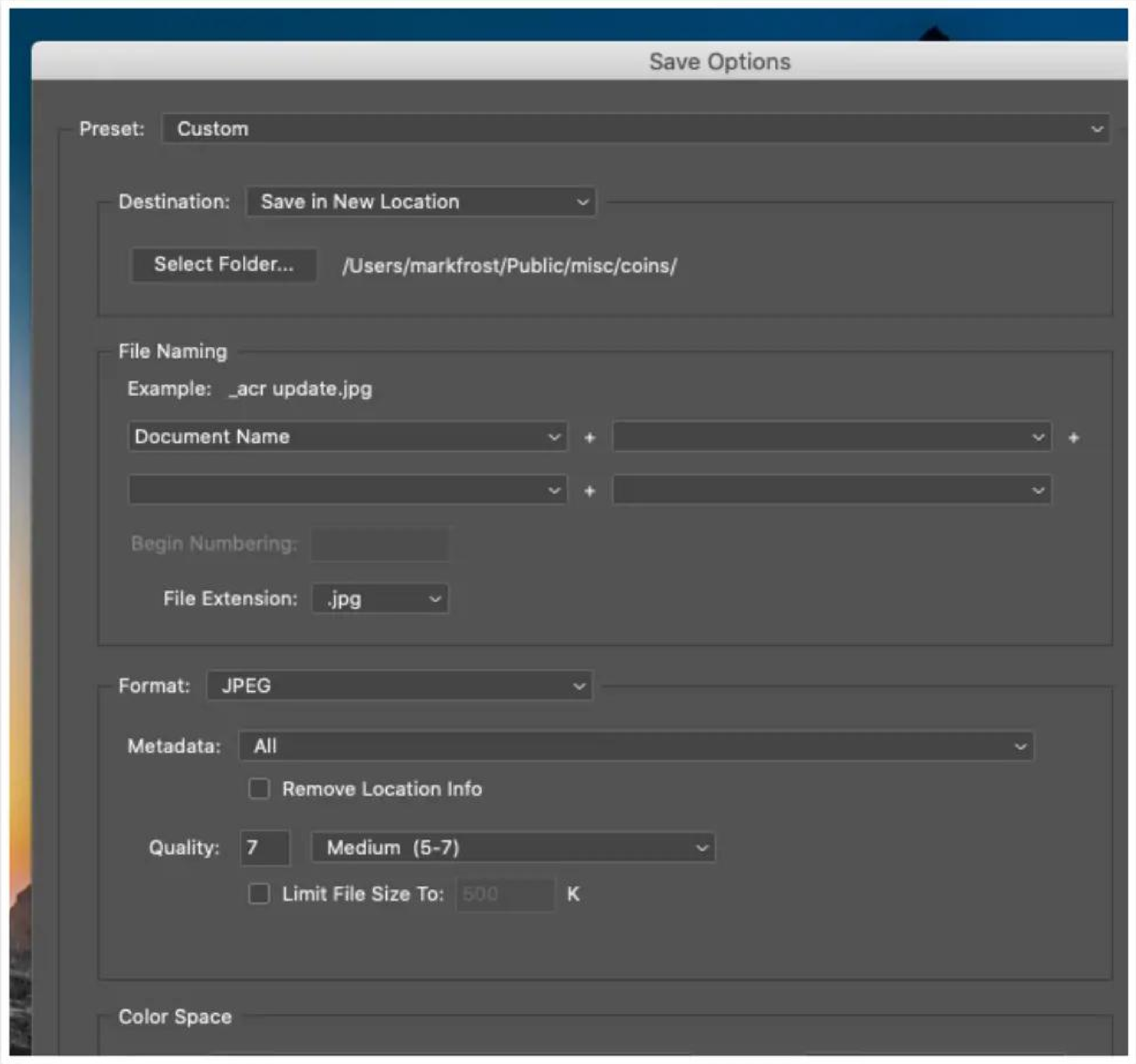
Profile ✓ Adobe Color



10 For this particular image, the sky is a bit lighter than we prefer, but we can easily darken it down a bit by adding a high quality digital graduated filter in Camera Raw. Click on the Masking button in the toolbar on the right edge of the screen and you can add a Linear Gradient. Set the exposure slider between -1.5 or -2, then in the image window drag down from the top of the picture to just below the horizon line to apply the filter. If you hold down the shift key while dragging, it will stay parallel with the top of the frame.



11 Next we have the Save Options. Camera Raw gives you the option to output the processed image in a number of different ways, but which one you use will depend on what you want to do with the finished image. For most purposes the default settings will be ideal, but you may need to select a different colour space and for maximum colour fidelity you can output in 16-bit format. You can also choose an image size different from the native resolution of your camera, but be aware that choosing a larger size doesn't magically create new pixels; the image will be enlarged using a resampling algorithm. If you're planning to print the picture you might also want to look at the sharpening options. When you're happy with your choices, click Save. The picture will be saved according to your preferences.



Save Options

Preset: Custom

Destination: Save in New Location

Select Folder... /Users/markfrost/Public/misc/coins/

File Naming

Example: _acr update.jpg

Document Name + +

Begin Numbering:

File Extension: .jpg

Format: JPEG

Metadata: All

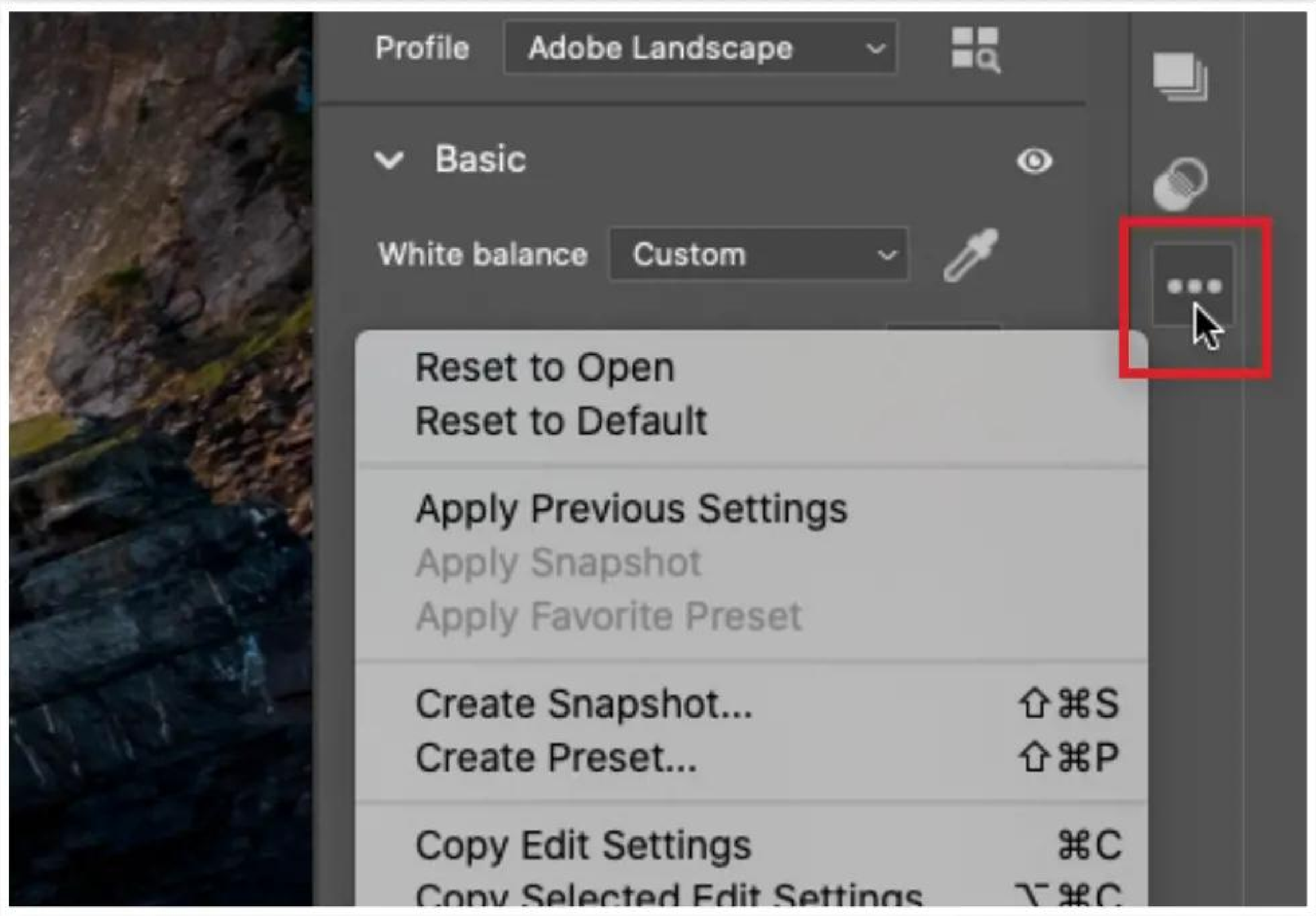
☐ Remove Location Info

Quality: 7 Medium (5-7)

☐ Limit File Size To: 500 K

Color Space

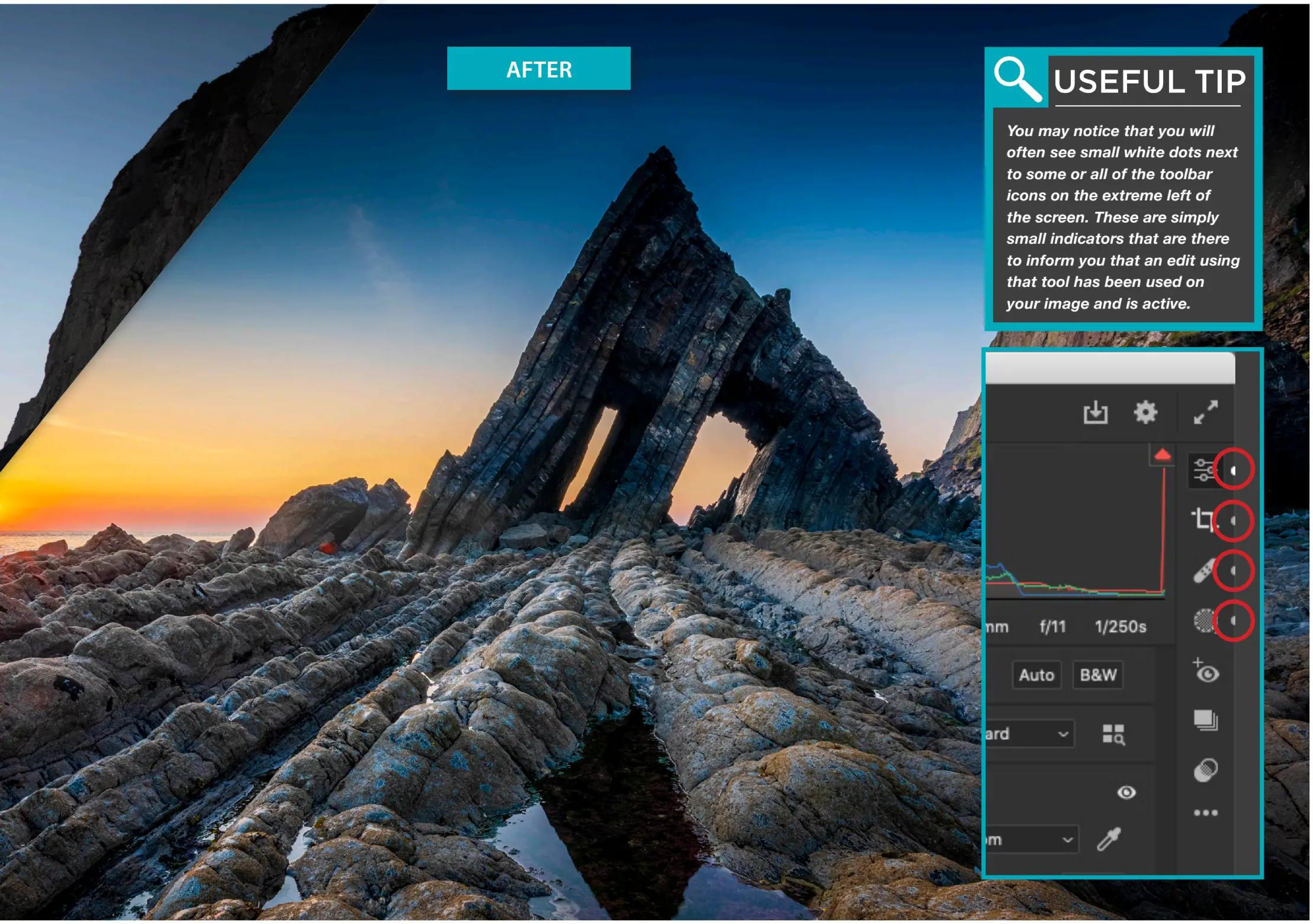
12 You also have the option to save a particular group of adjustment settings in order to use them later on other images. You can apply a selection, or all the settings at once, if you wish. Once you have a group of adjustments you want to save, click on the More Image Settings icon in the toolbar to call up the options menu.



Profile: Adobe Landscape

Basic

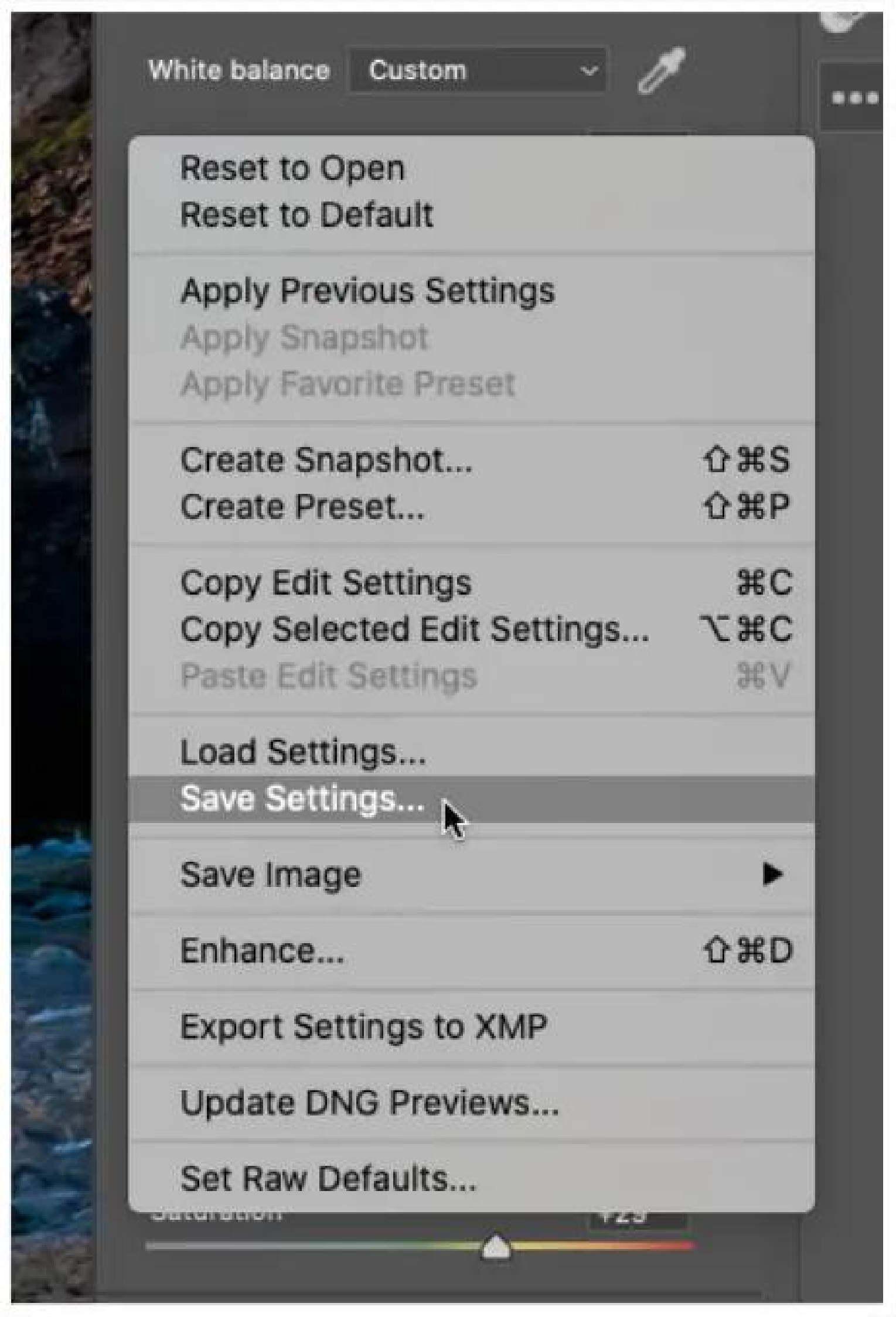
White balance: Custom

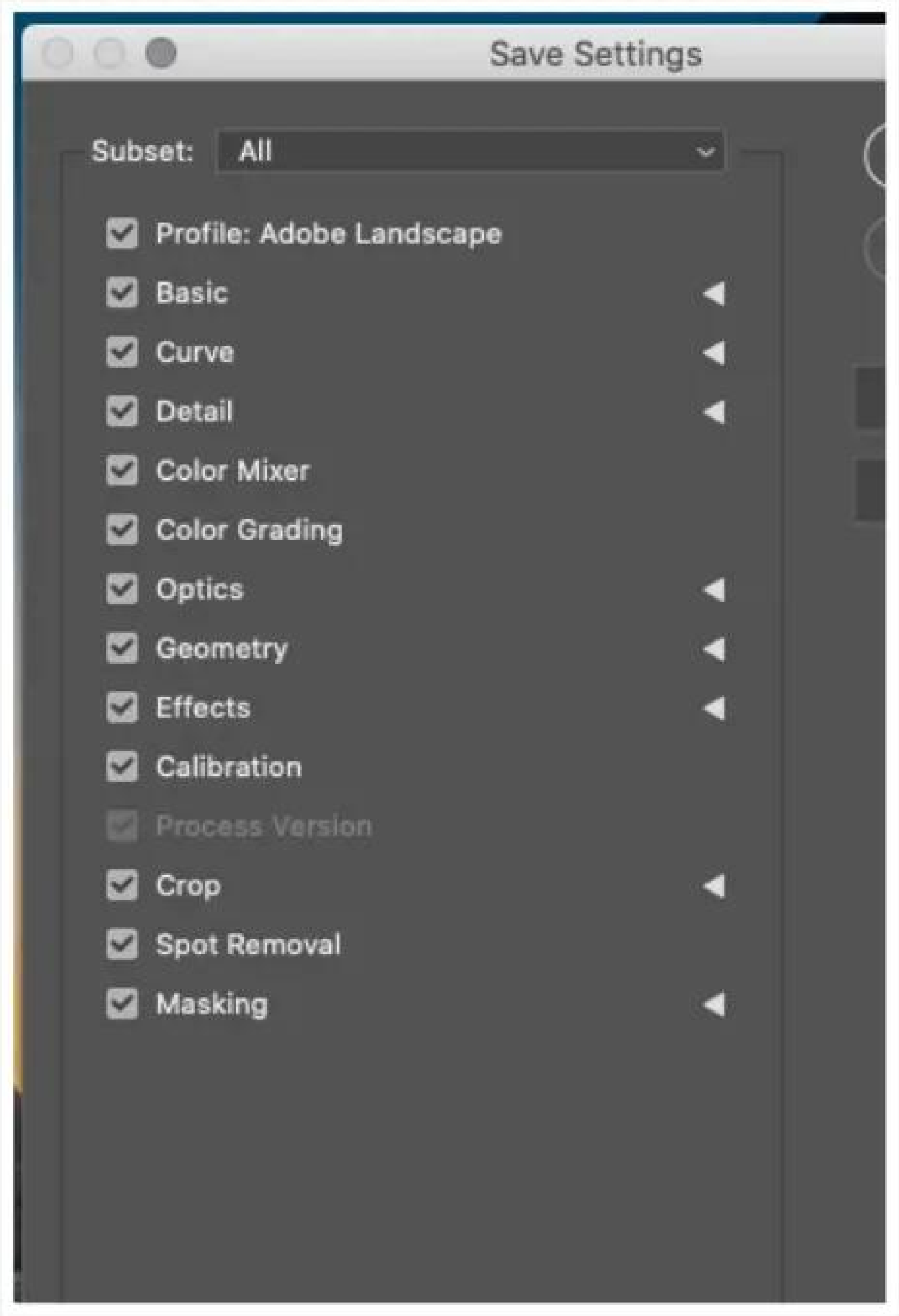

AFTER
f/11
1/250s
Auto
B&W

USEFUL TIP

You may notice that you will often see small white dots next to some or all of the toolbar icons on the extreme left of the screen. These are simply small indicators that are there to inform you that an edit using that tool has been used on your image and is active.

13 From the options menu, choose Save Settings. This will open the Save Settings dialog panel where you can specify which settings can be saved. You can choose to Check All or manually choose by checking or un-checking your preferred adjustments listed in the panel. Click Save and name your Preset. Our example is called 'New Landscape Preset.xmp'.

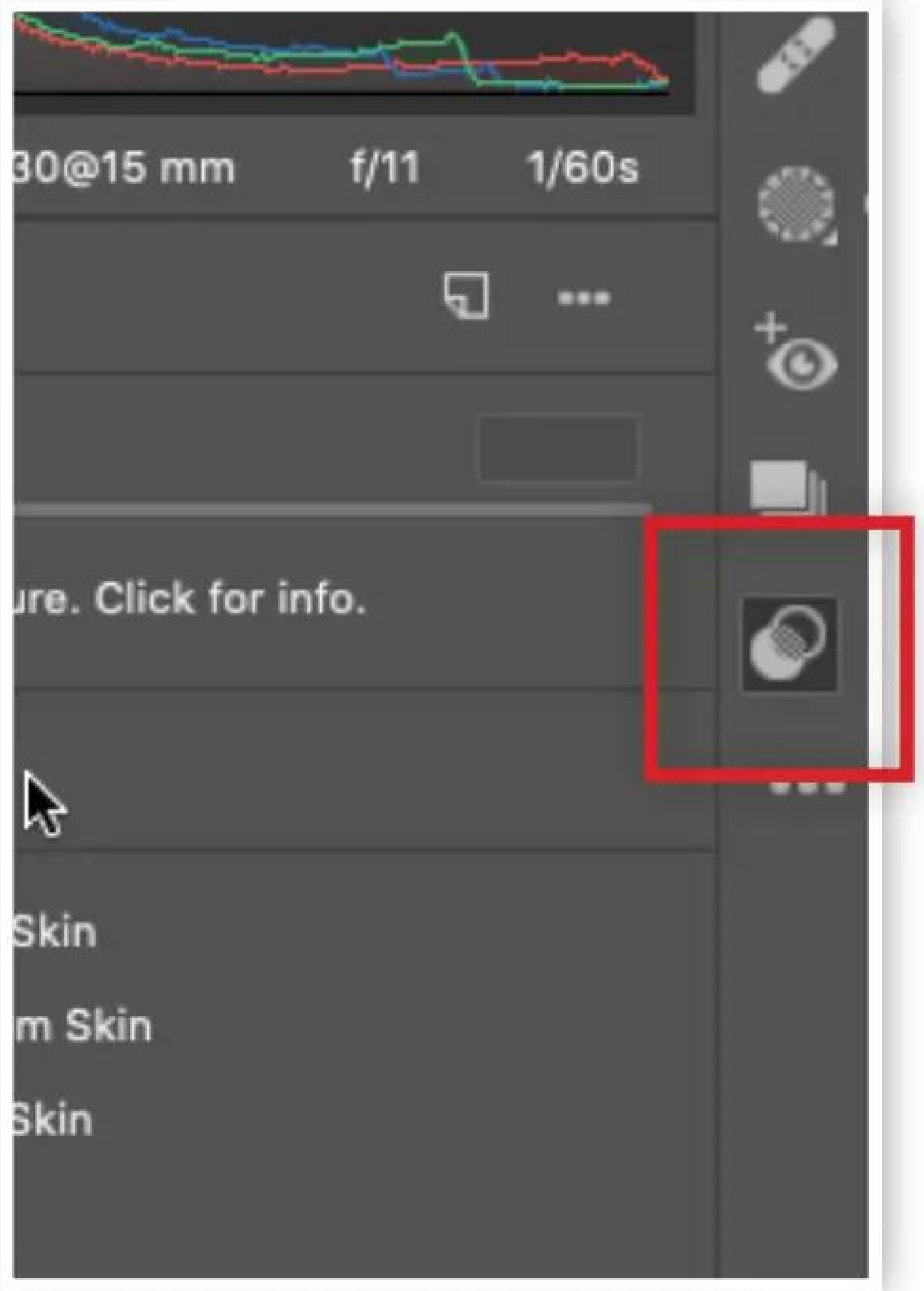

White balance
Custom
Reset to Open
Reset to Default
Apply Previous Settings
Apply Snapshot
Apply Favorite Preset
Create Snapshot... ⇧⌘S
Create Preset... ⇧⌘P
Copy Edit Settings ⌘C
Copy Selected Edit Settings... ⌥⌘C
Paste Edit Settings ⌘V
Load Settings...
Save Settings...
Save Image
Enhance... ⇧⌘D
Export Settings to XMP
Update DNG Previews...
Set Raw Defaults...

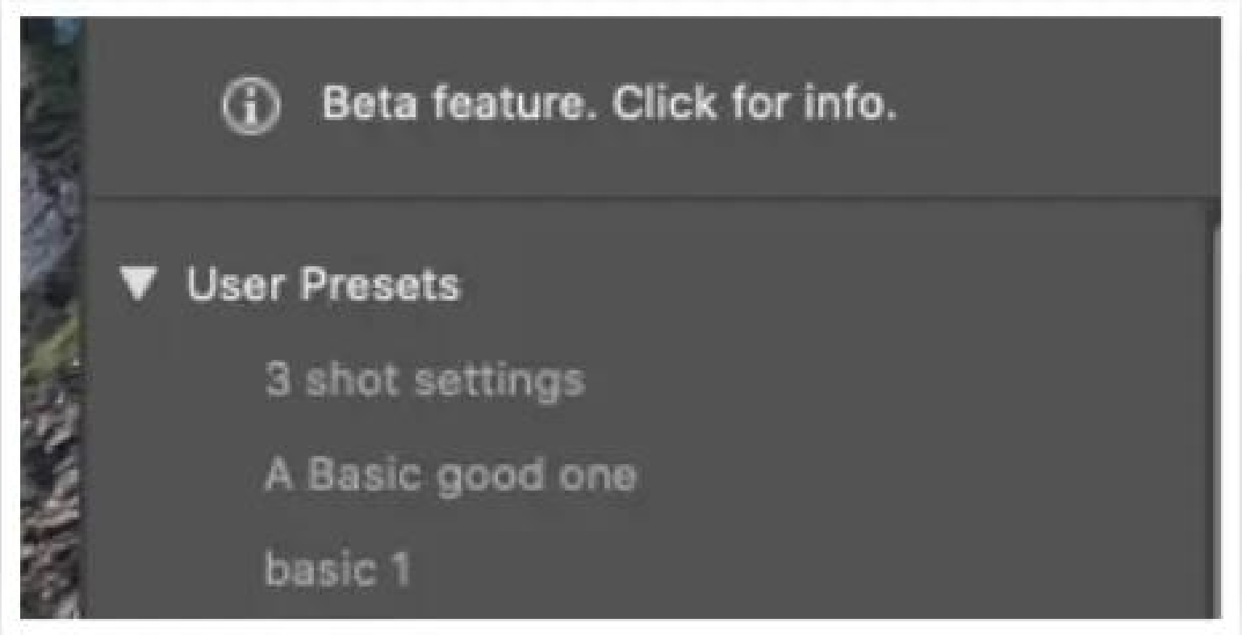

Save Settings

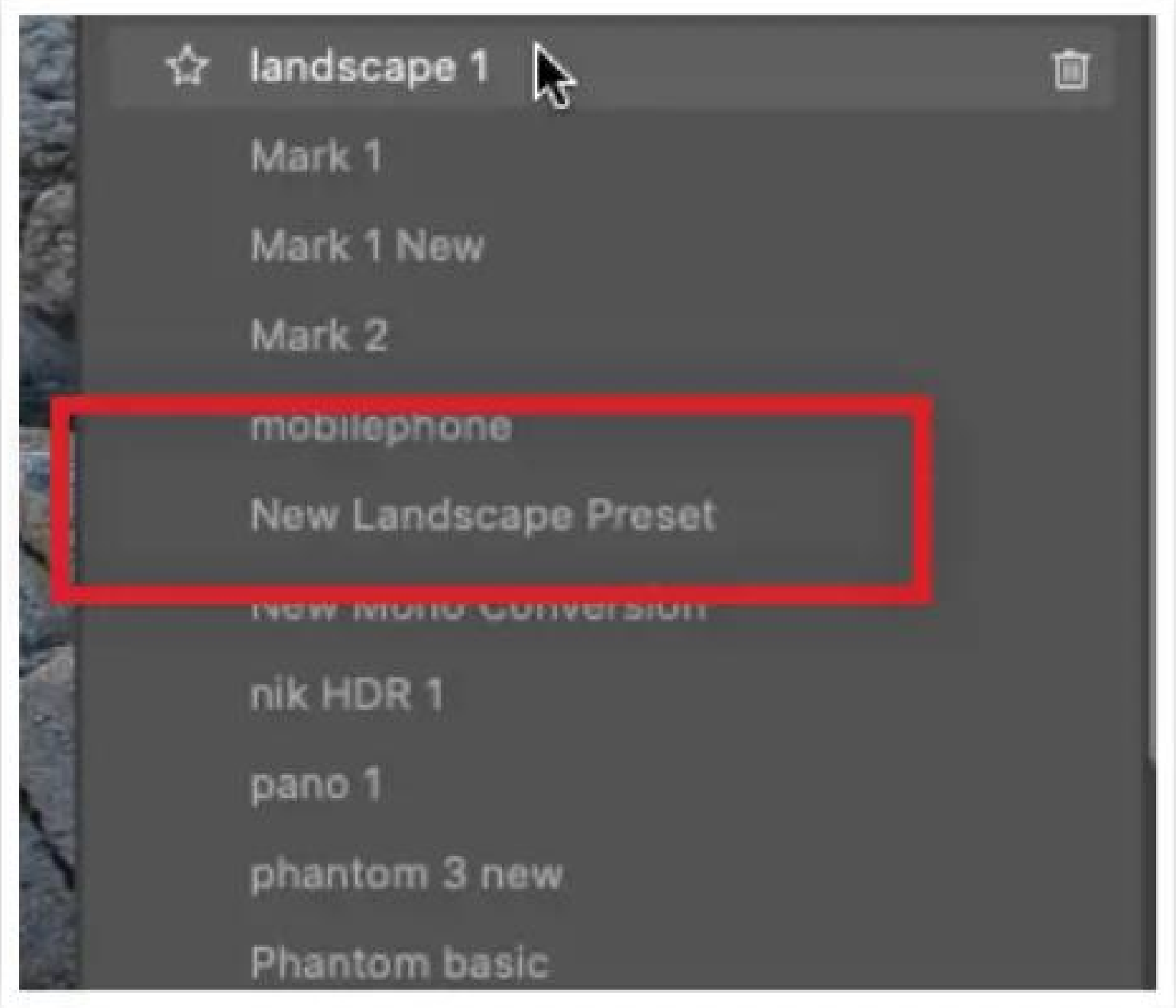
Subset: All

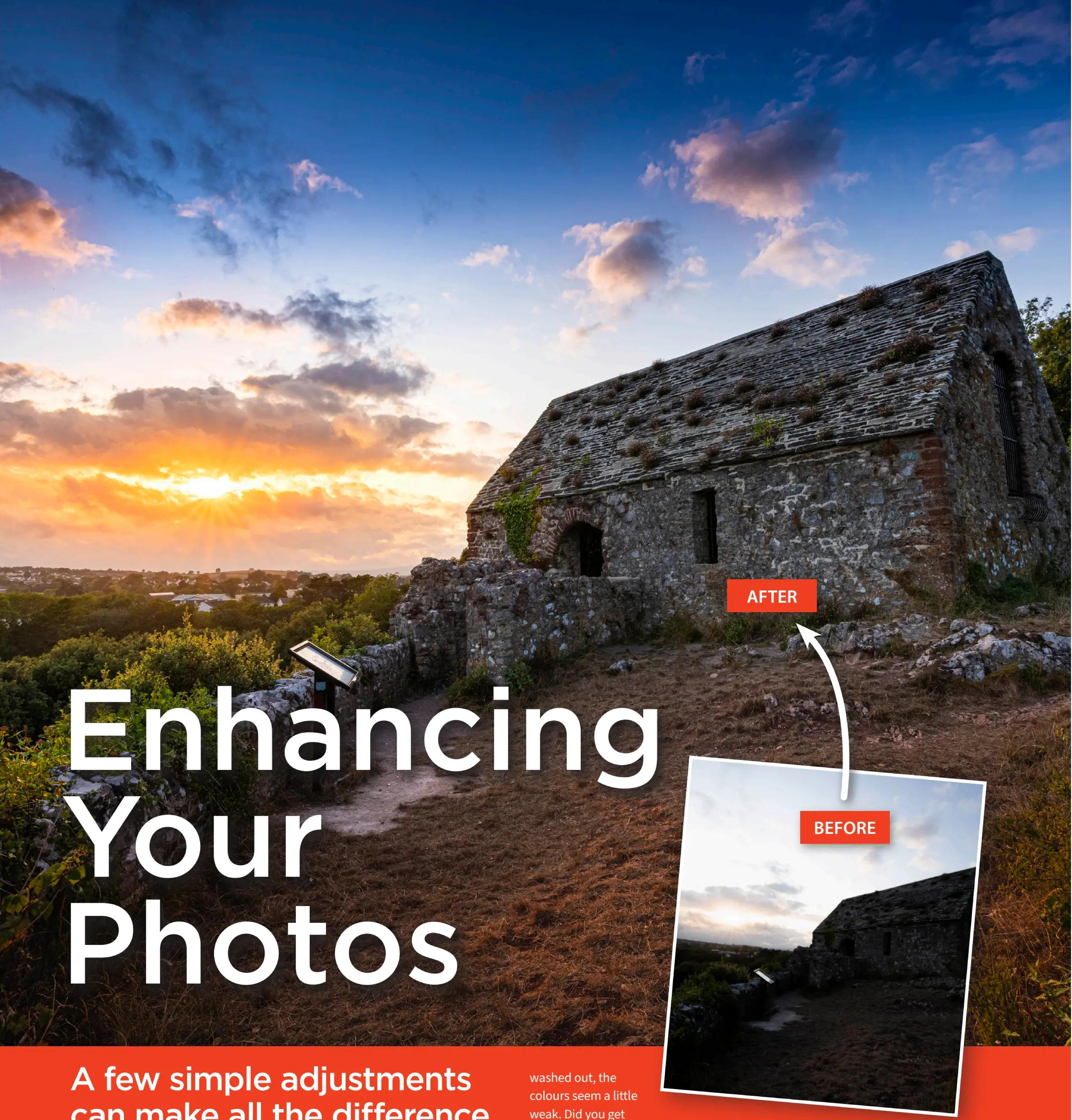
- ☑ Profile: Adobe Landscape
- ☑ Basic
- ☑ Curve
- ☑ Detail
- ☑ Color Mixer
- ☑ Color Grading
- ☑ Optics
- ☑ Geometry
- ☑ Effects
- ☑ Calibration
- ☑ Process Version
- ☑ Crop
- ☑ Spot Removal
- ☑ Masking

14 Once saved, the Preset you created is added to the list of User Presets. If you have an image to which you want to apply this Preset, open it in Camera Raw as normal and then scroll down to where 'New Landscape Preset' is listed. A real-time display shows the effect it has on your image. If you click it, the adjustments will be applied to the active image.


30@15 mm
f/11
1/60s
ure. Click for info.
Skin
m Skin
Skin


Beta feature. Click for info.
User Presets
3 shot settings
A Basic good one
basic 1

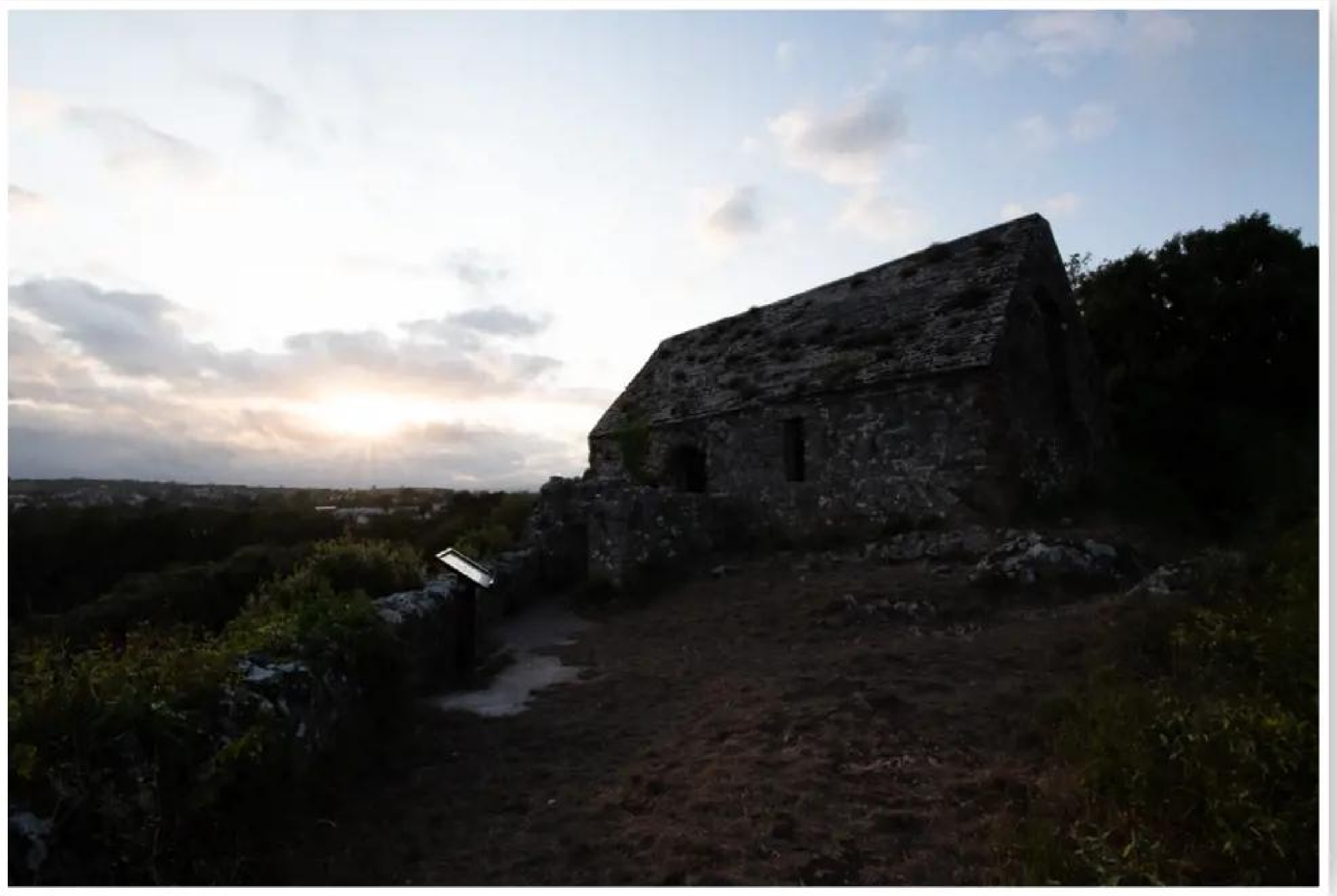

landscape 1
Mark 1
Mark 1 New
Mark 2
mobilephone
New Landscape Preset
New Mono Conversion
nik HDR 1
pano 1
phantom 3 new
Phantom basic



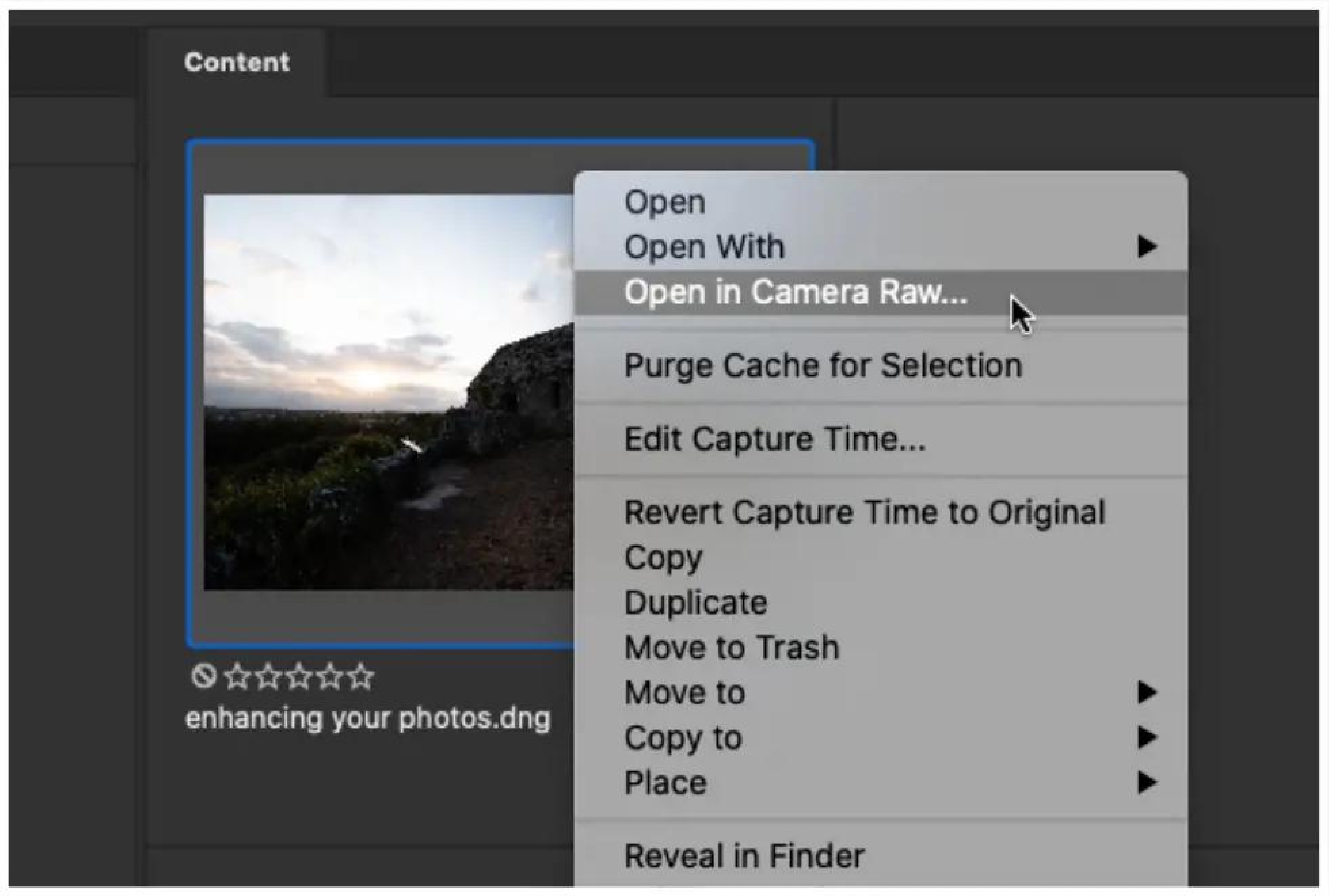
Enhancing Your Photos

A few simple adjustments can make all the difference

Here's a scenario to ponder. You're out with your camera, taking shots of some beautiful scene. It's sunrise down by the water's edge. The light is amazing, the clouds are well defined and lit by the rising sun, there is a glow along the horizon and some cool reflections in the wet sand at your feet. You compose a strong, yet simple shot and click off a few frames. When you get home and download them to your computer, you open them up and you're surprised at how different the images look to how it was in real life. The images are a bit washed out, the colours seem a little weak. Did you get your camera settings wrong? There's every chance you didn't. Sometimes what you see with your own eyes is not how the camera will interpret it. Your eyes have greater dynamic range than any sensor and they see more tonal variations. Don't worry though, with a few simple steps, you can take that image and enhance it to not only match, but surpass, the conditions present when you took the shot. Adding more detail, contrast and saturation is referred to as making them 'pop'. Here's how you can make your own images 'pop'.

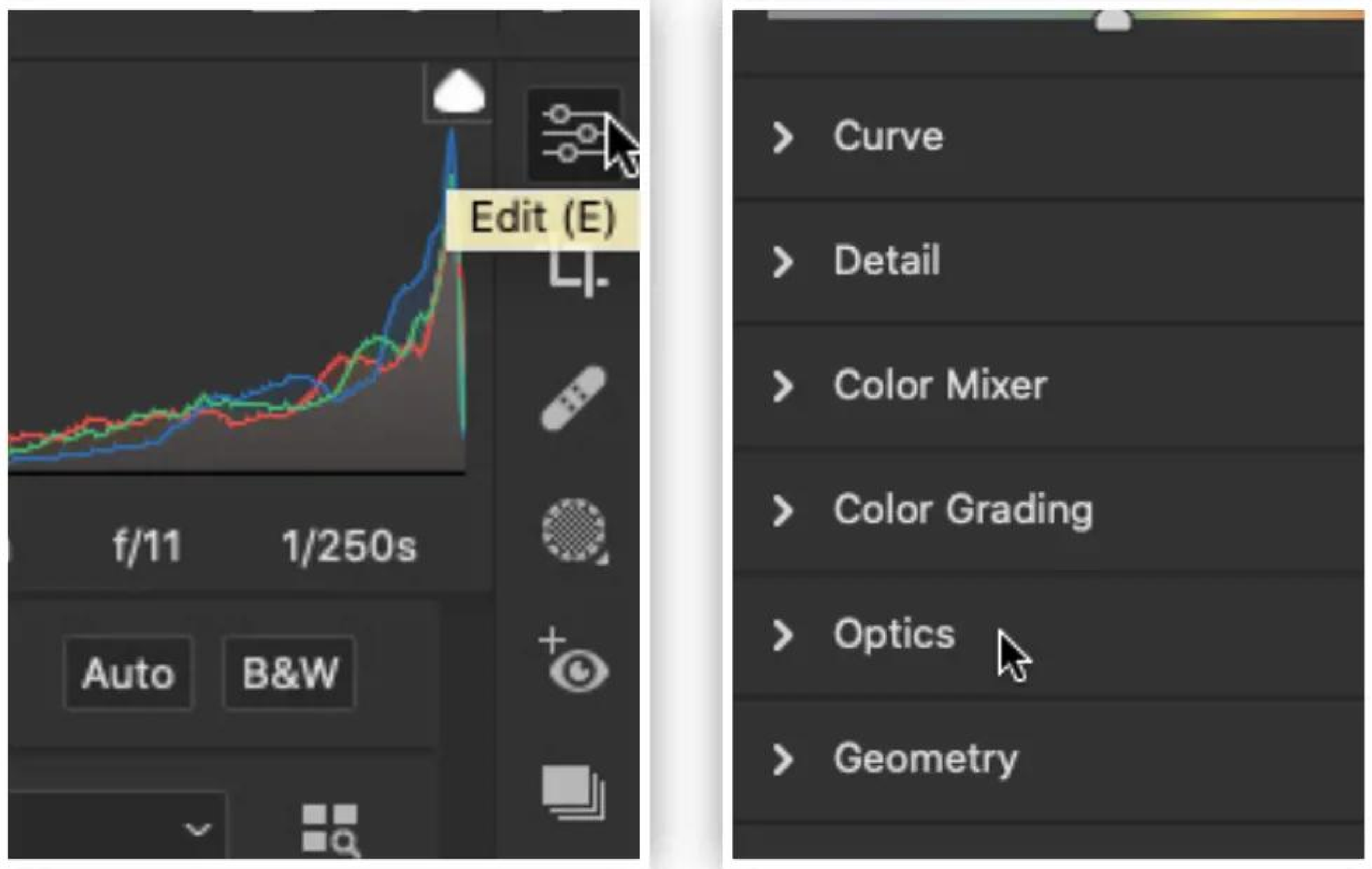


01 Our example is a moody evening hilltop chapel image. Although the exposure is a little off, it should be quite recoverable because of the leeway offered by the Raw file. The sky is a little bit overexposed, but you'll be surprised what you can do with it.

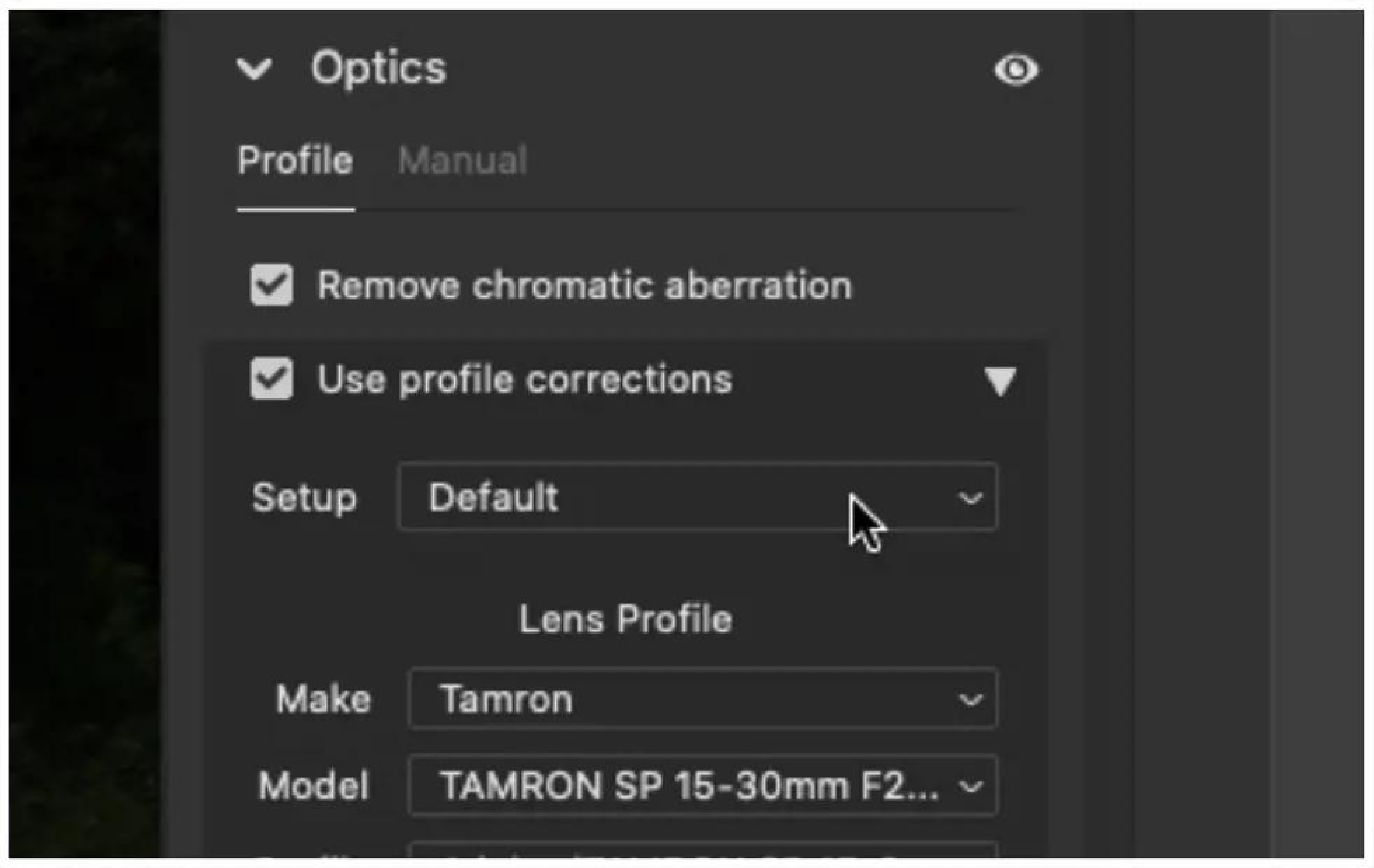

Content
Open
Open With
Open in Camera Raw...
Purge Cache for Selection
Edit Capture Time...
Revert Capture Time to Original
Copy
Duplicate
Move to Trash
Move to
Copy to
Place
Reveal in Finder

enhancing your photos.dng

02 Our image is shown here in Adobe Bridge, which is the application designed to manage, catalogue and keyword your image library. Since this is a Raw file, we can go ahead and open it up in Camera Raw, by right-clicking on it and choosing Open In Camera Raw.


Edit (E)
f/11
1/250s
Auto
B&W
Curve
Detail
Color Mixer
Color Grading
Optics
Geometry

03 The image will open in Camera Raw, ready for editing. One of the first things to do is to click on Edit (E), in the toolbar and then choose the Optics panel. When you click it, the Optics panel will expand showing you all the available options for lens correction.


Optics
Profile
Manual
Lens Profile

☑ Remove chromatic aberration

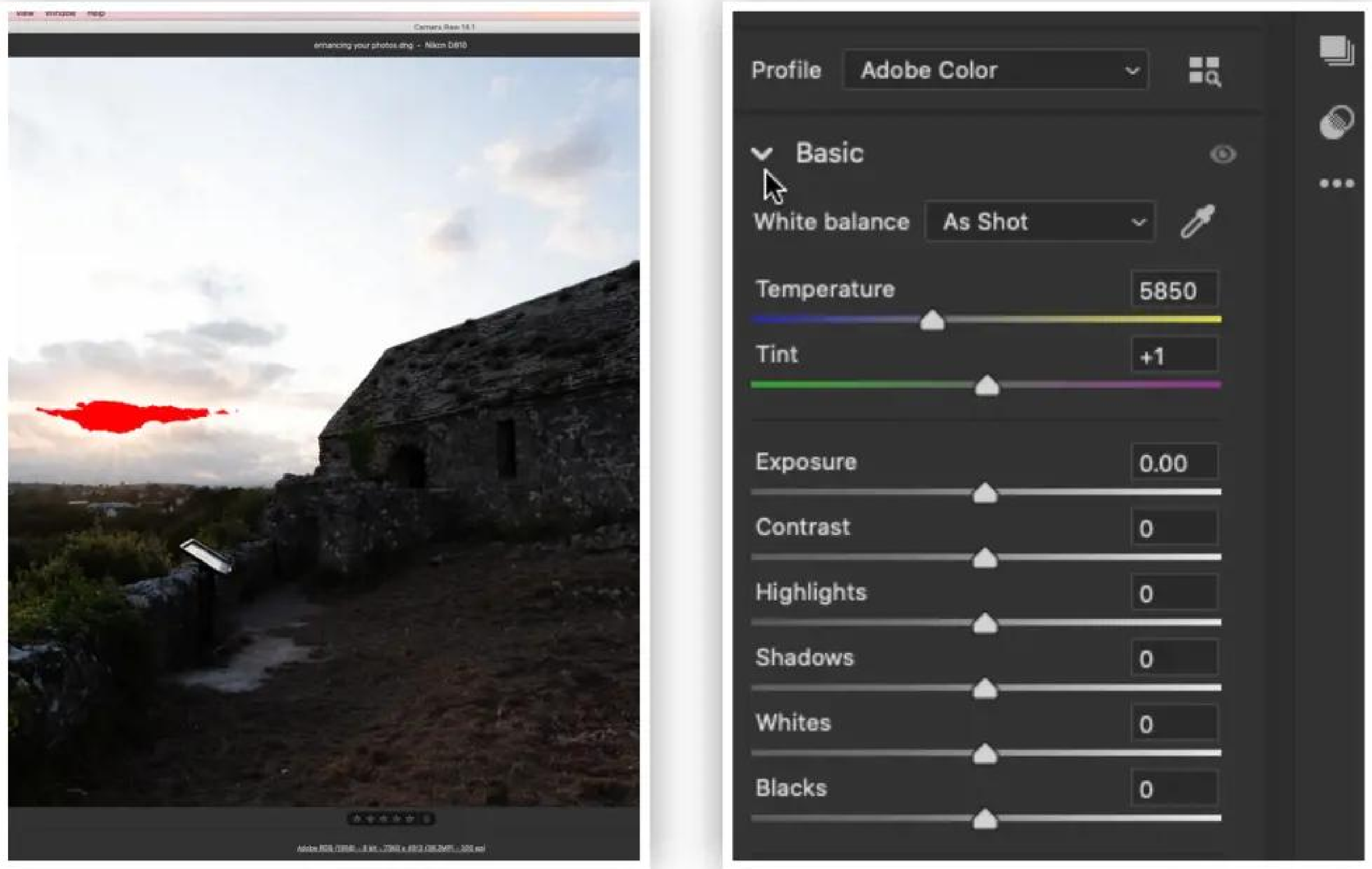
☑ Use profile corrections

Setup: Default

Make: Tamron

Model: TAMRON SP 15-30mm F2...

04 Profile Corrections assesses what equipment has been used to capture the image and removes any lens distortion from the Tamron 15-30mm lens that was used in this example; as well as any purple/green fringing that lenses can sometimes produce.



Profile: Adobe Color

White balance: As Shot

Temperature: 5850

Tint: +1

Exposure: 0.00

Contrast: 0

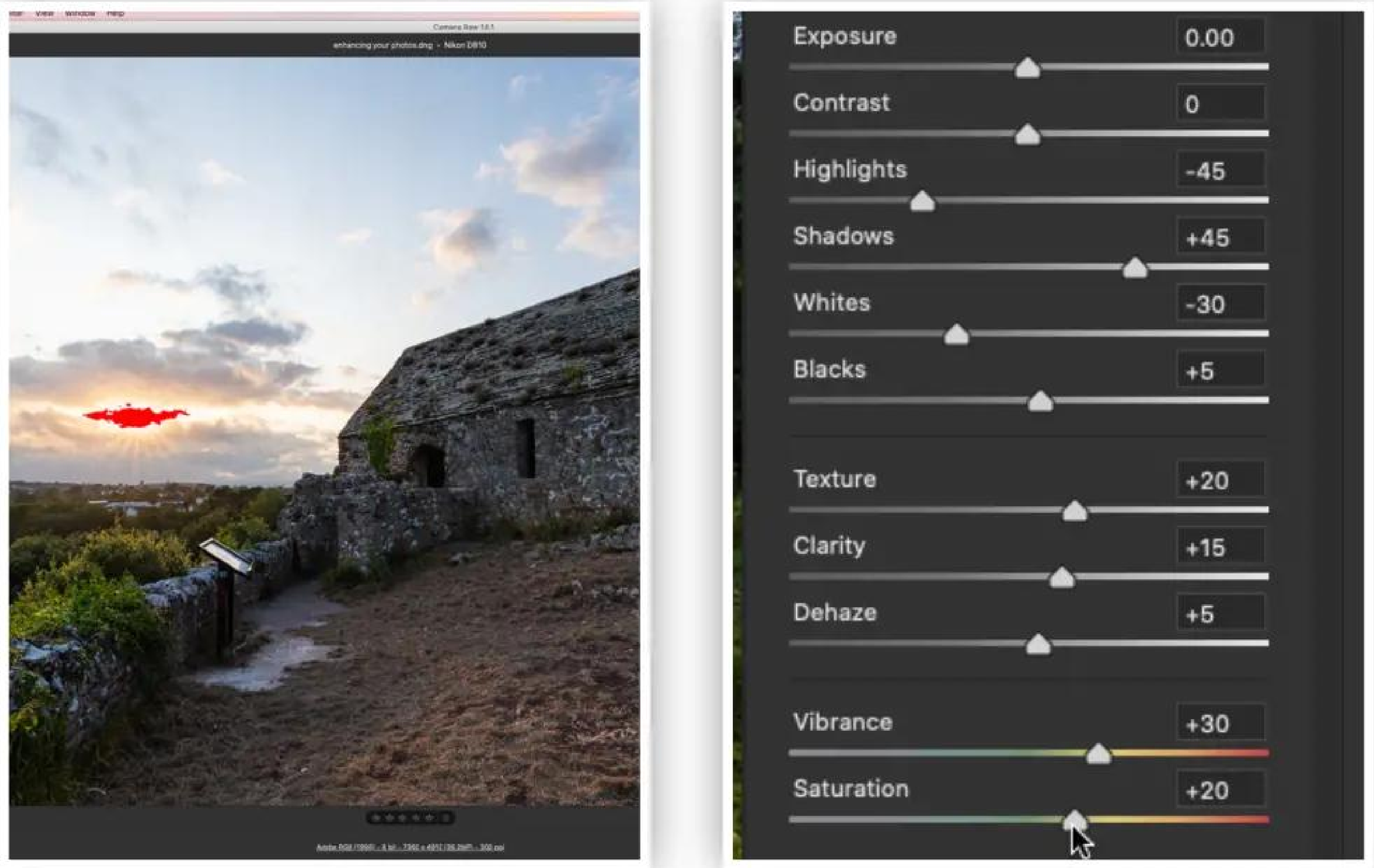
Highlights: 0

Shadows: 0

Whites: 0

Blacks: 0

05 Next, click on the Basic tab. This is where the majority of the required adjustments can be made to your image. Elements like Temperature, Tint, Exposure, Contrast, Saturation, Highlights and Shadows can all be altered here.



Exposure: 0.00

Contrast: 0

Highlights: -45

Shadows: +45

Whites: -30

Blacks: +5

Texture: +20

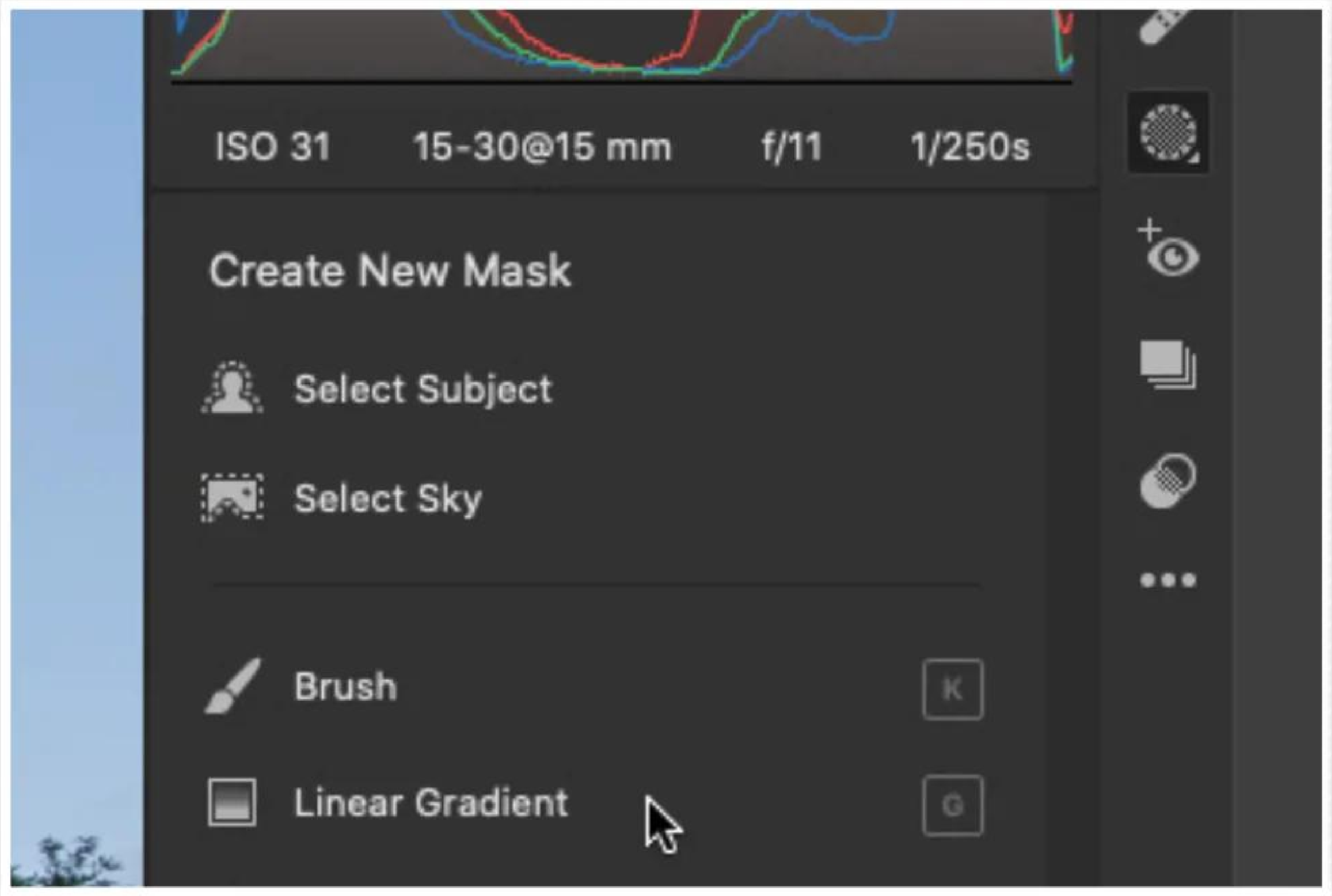
Clarity: +15

Dehaze: +5

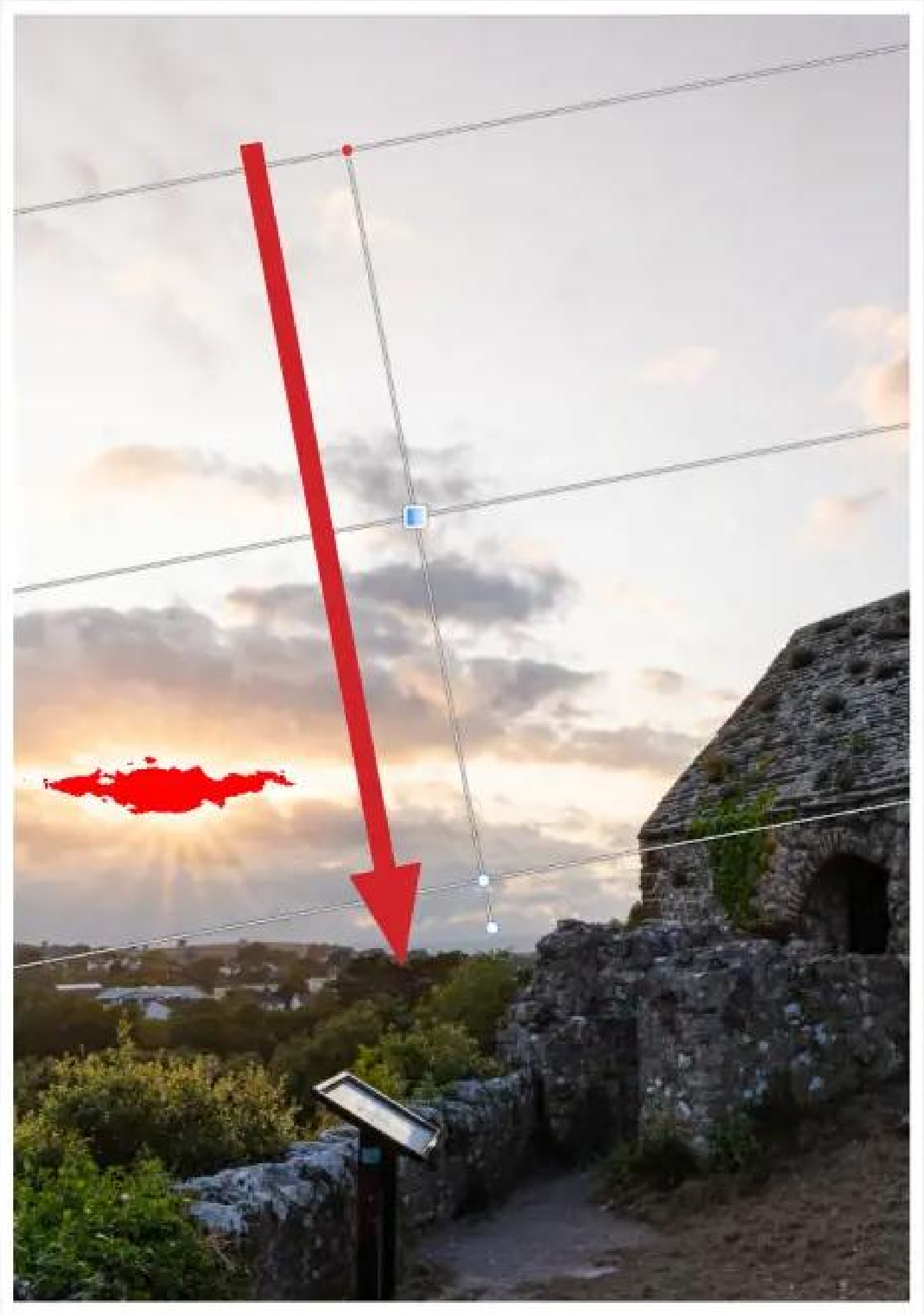
Vibrance: +30

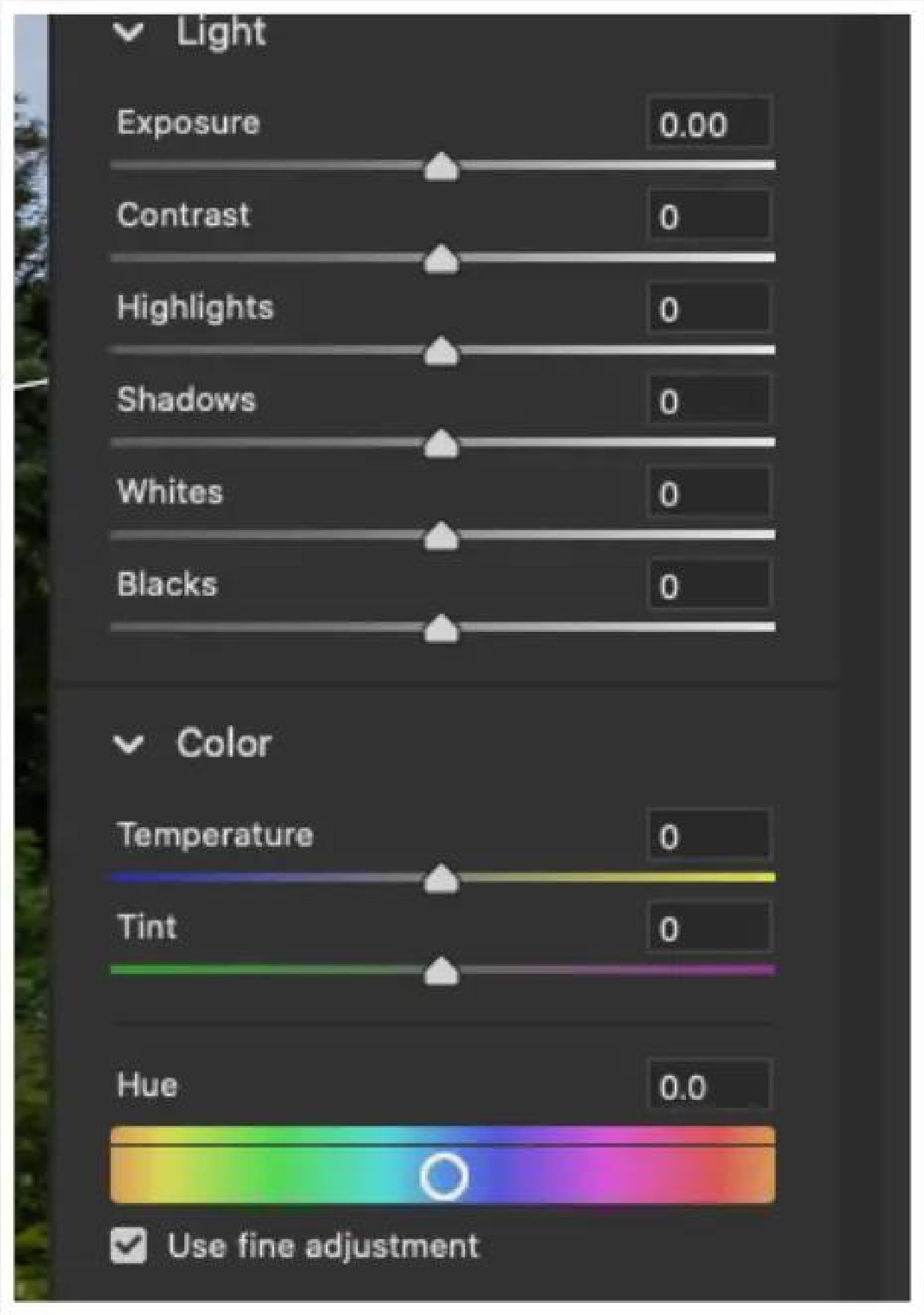
Saturation: +20

06 We've made some simple changes to the picture. The Highlights and Whites have been reduced to keep detail in the bright areas of the clouds, and the Shadows and Blacks have been lightened. Texture, Clarity, Dehaze, Vibrance and Saturation have been increased.



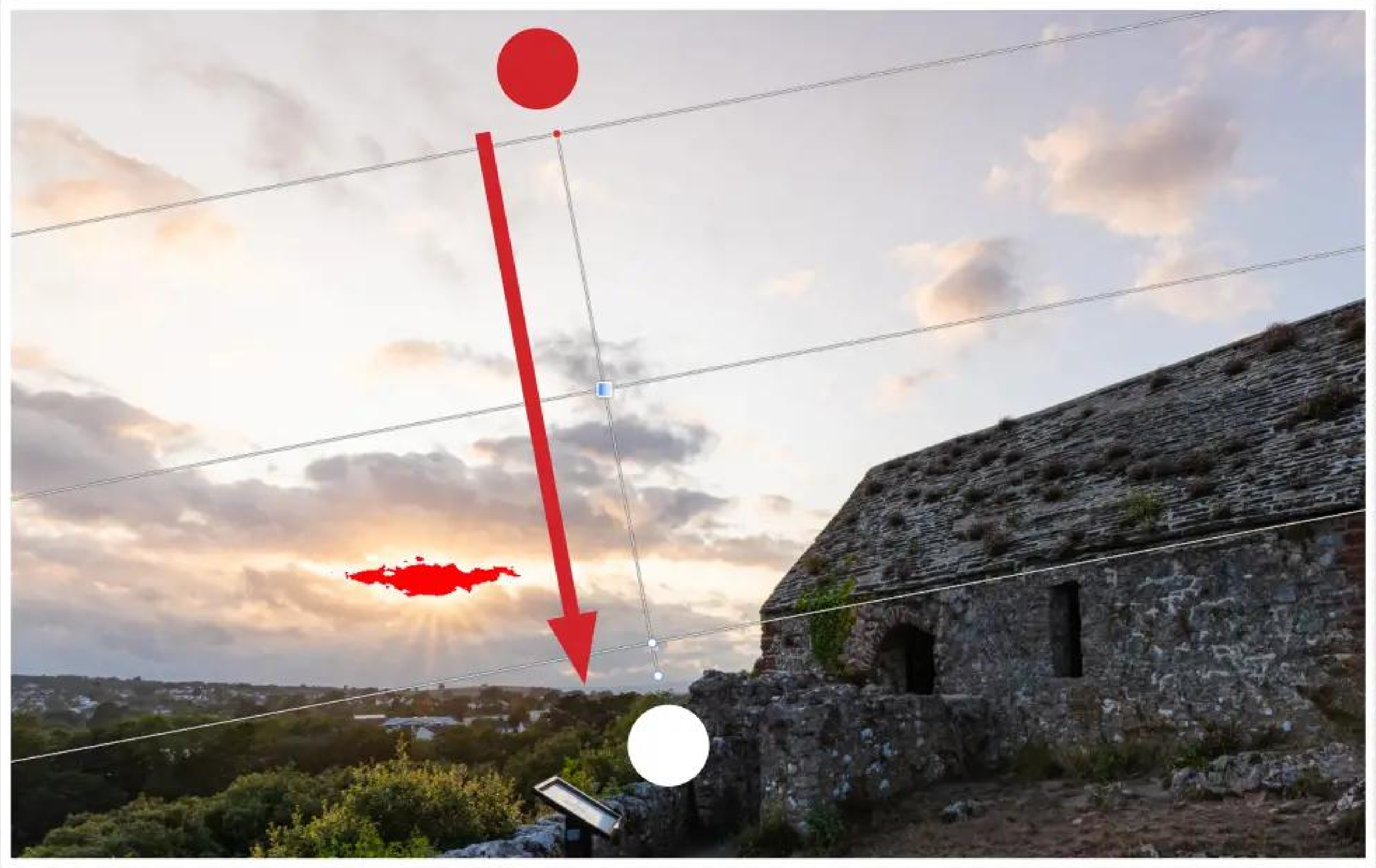
07 The next thing that would be a good improvement to the shot is to make the sky stronger at the top of the frame. Go to the toolbar and click the Masking button and choose the Linear Gradient option. Be aware that if a sky is too bright and burnt out, this effect may not work very well.



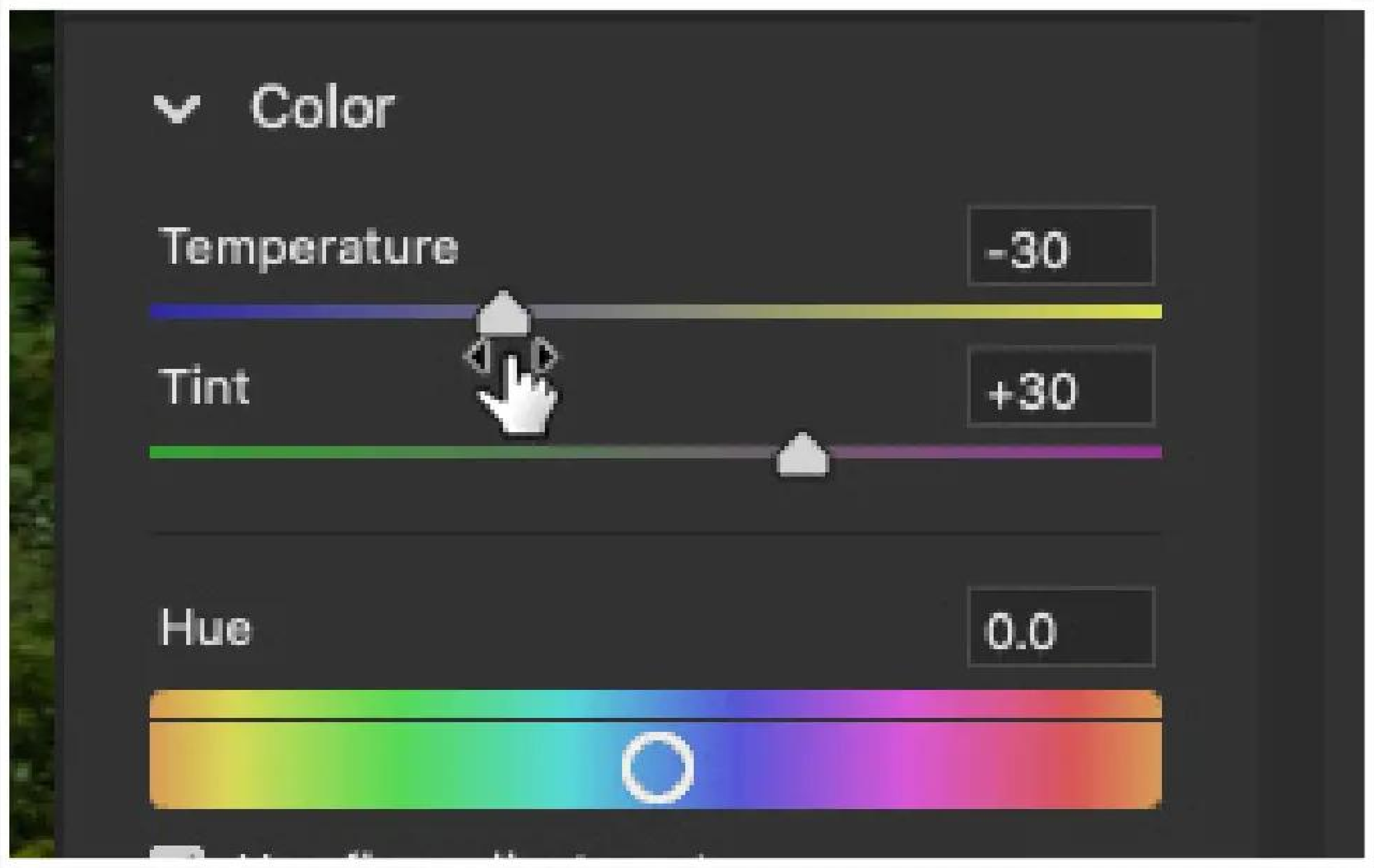


Light
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Color
Temperature 0
Tint 0
Hue 0.0
☑ Use fine adjustment

08 With the Linear Gradient chosen, click and drag from the top of the picture to a point just below the horizon. The values for the graduated filter are zeroed out at first, so there is no apparent change. This is handy, since we can demonstrate the effect the adjustments make.

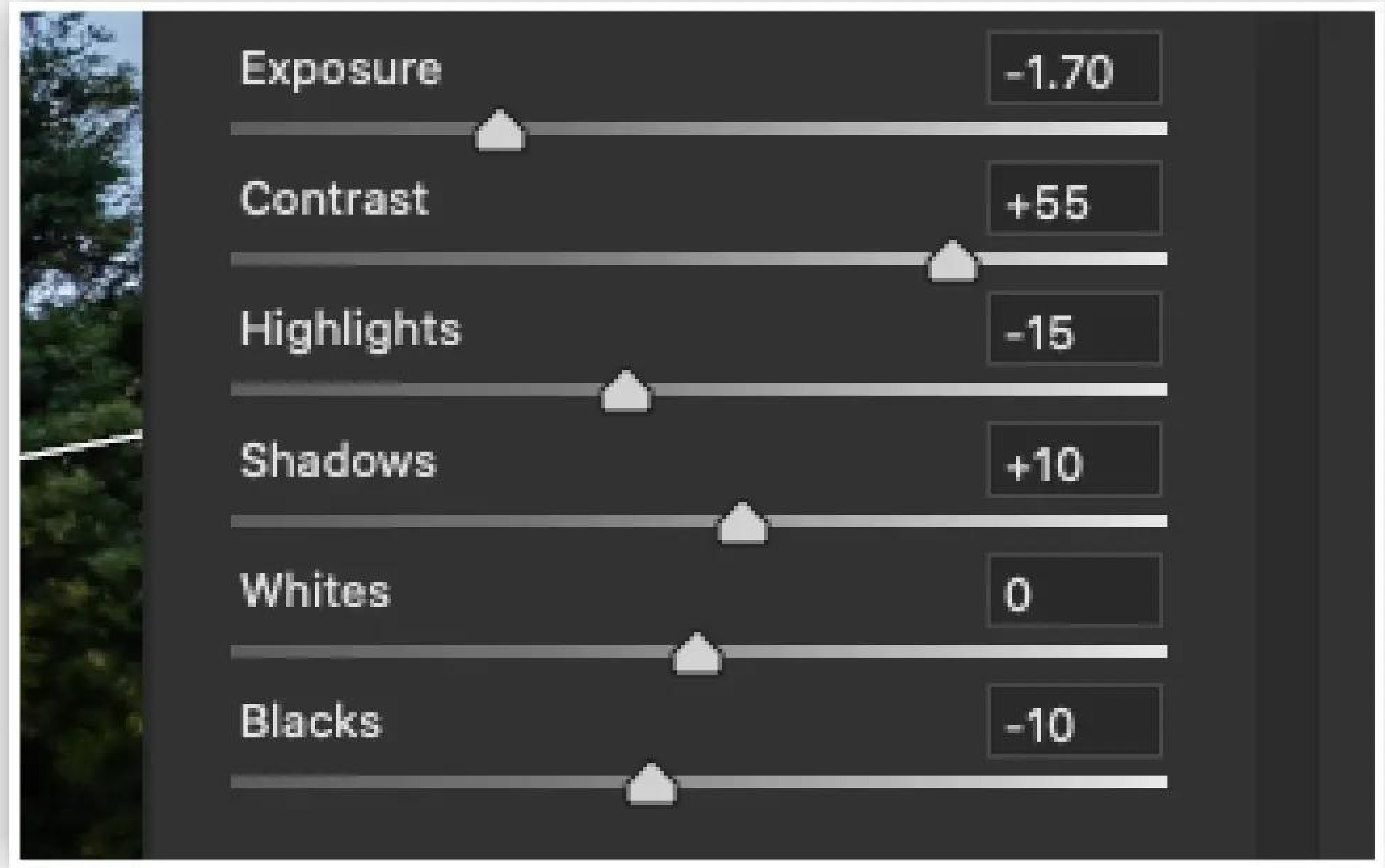


09 When using the Linear Gradient the start point, which is displayed in red, will apply the effect at 100 per cent opacity. The effect then gradually fades to zero opacity at the end point, which is displayed in white. You can think of this as a digital version of a filter used on a camera.



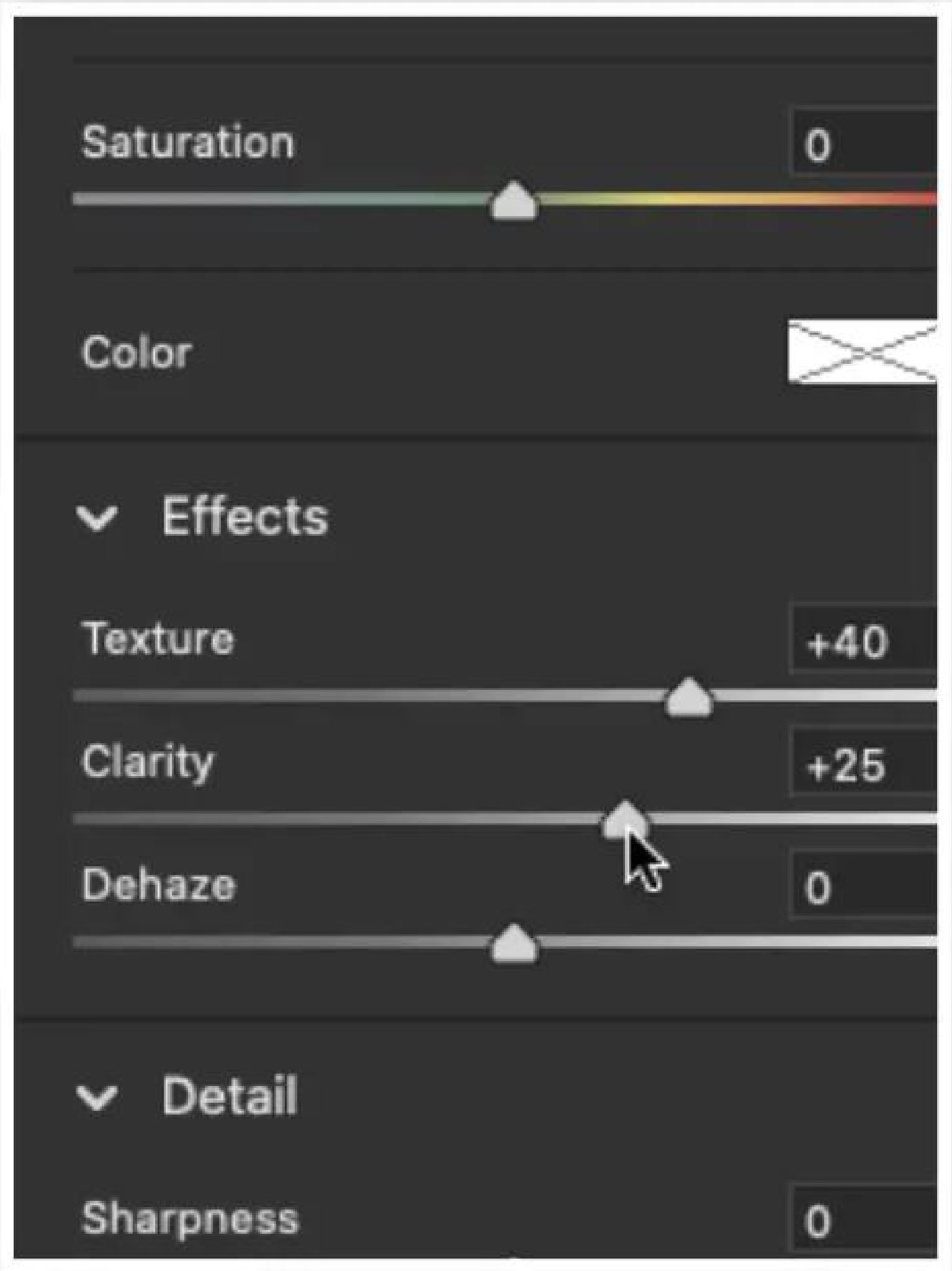
Color
Temperature -30
Tint +30
Hue 0.0

10 When you use the grad filter, its properties will be displayed on the right of the screen. We started by altering the Temperature slider to -30 at this point in the edit, and the Tint value was changed to +30 to help add more depth to the colours in the sky and clouds.

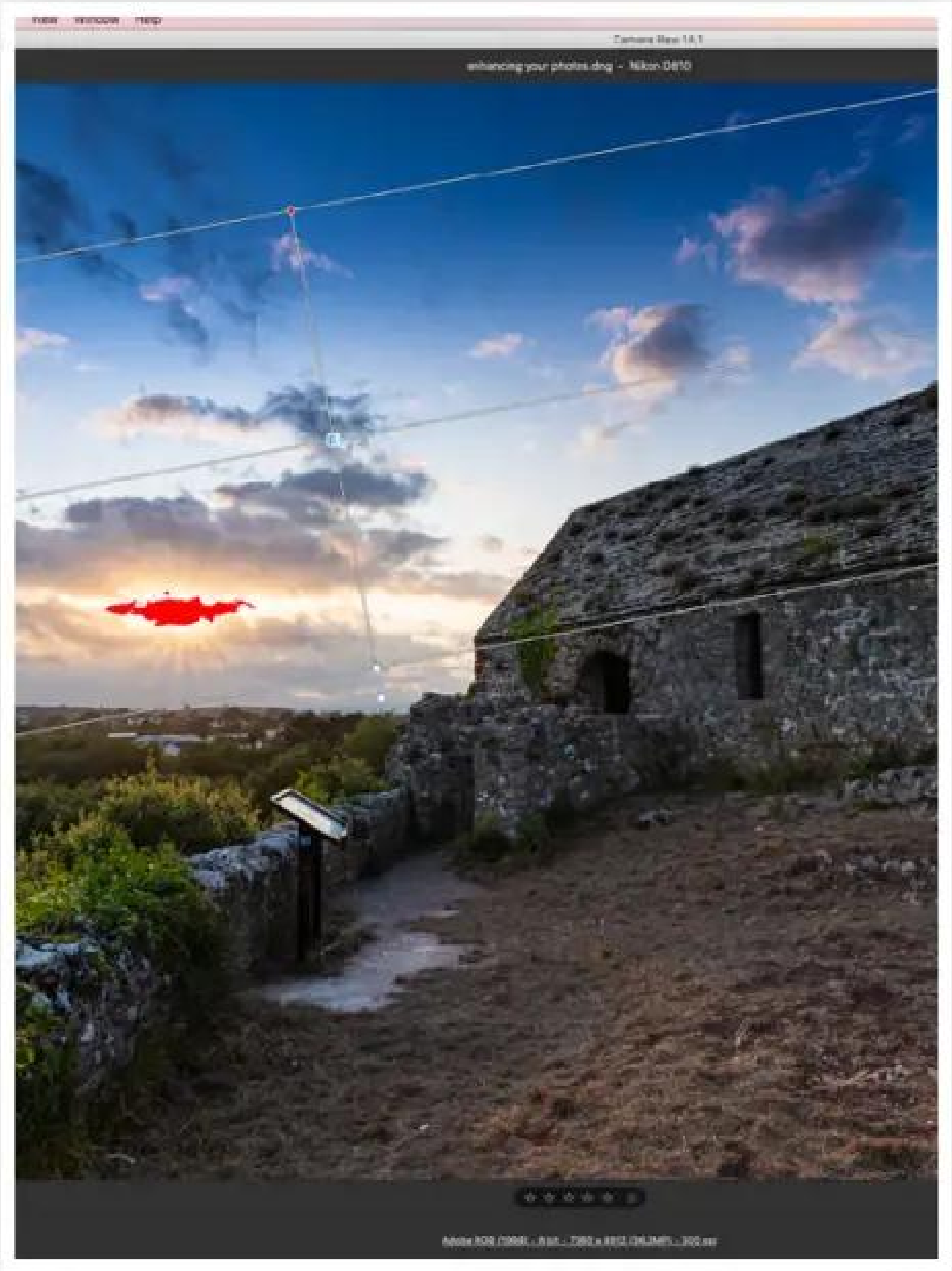


Exposure -1.70
Contrast +55
Highlights -15
Shadows +10
Whites 0
Blacks -10

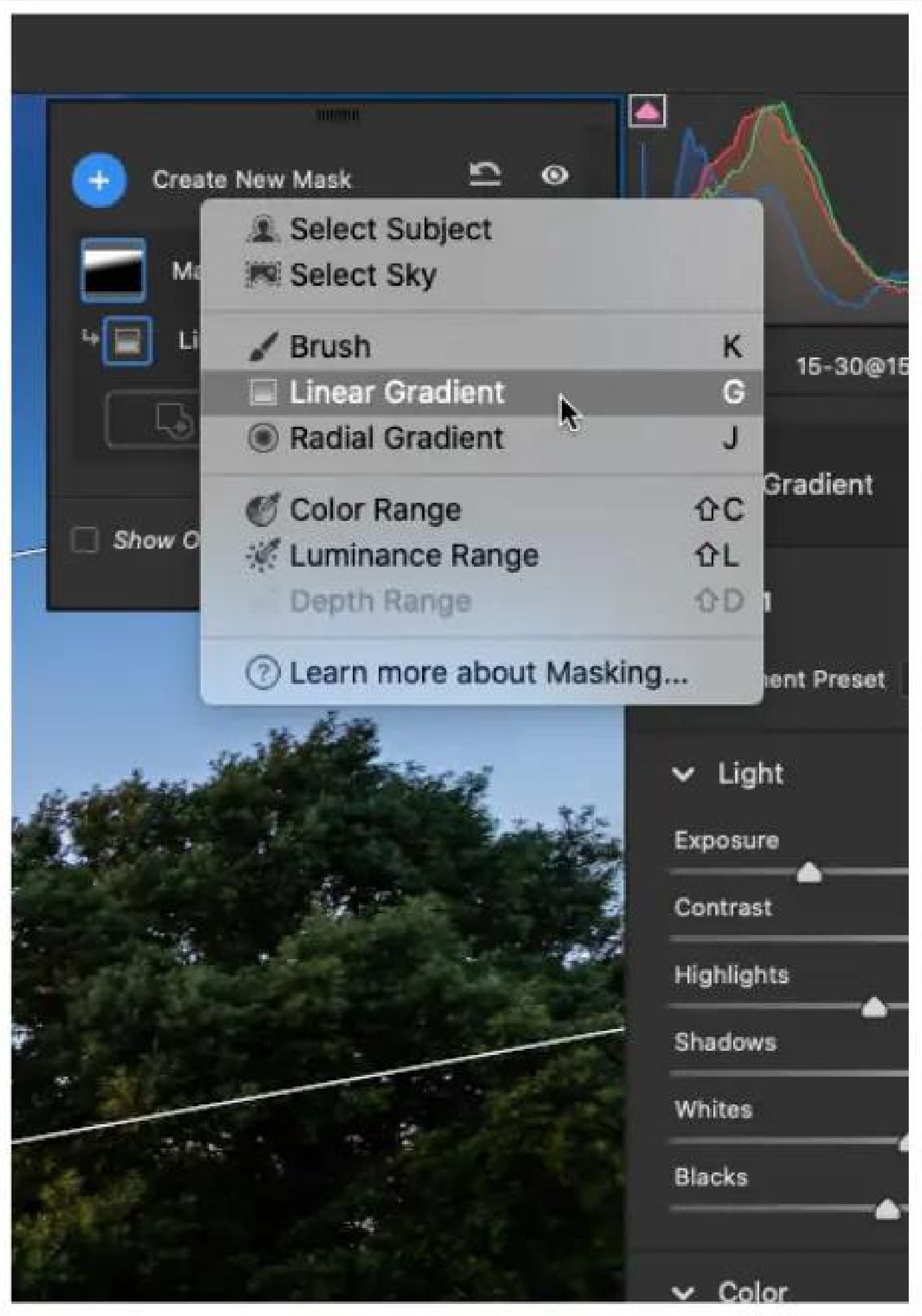
11 We dropped Exposure to -1.70 and Contrast was increased to +55 to give it a little more punch. At this point in the processing stage, Highlights were -15, to reclaim some detail in the brightest parts. Shadows were +10 and Whites were left at 0 and Blacks -10.

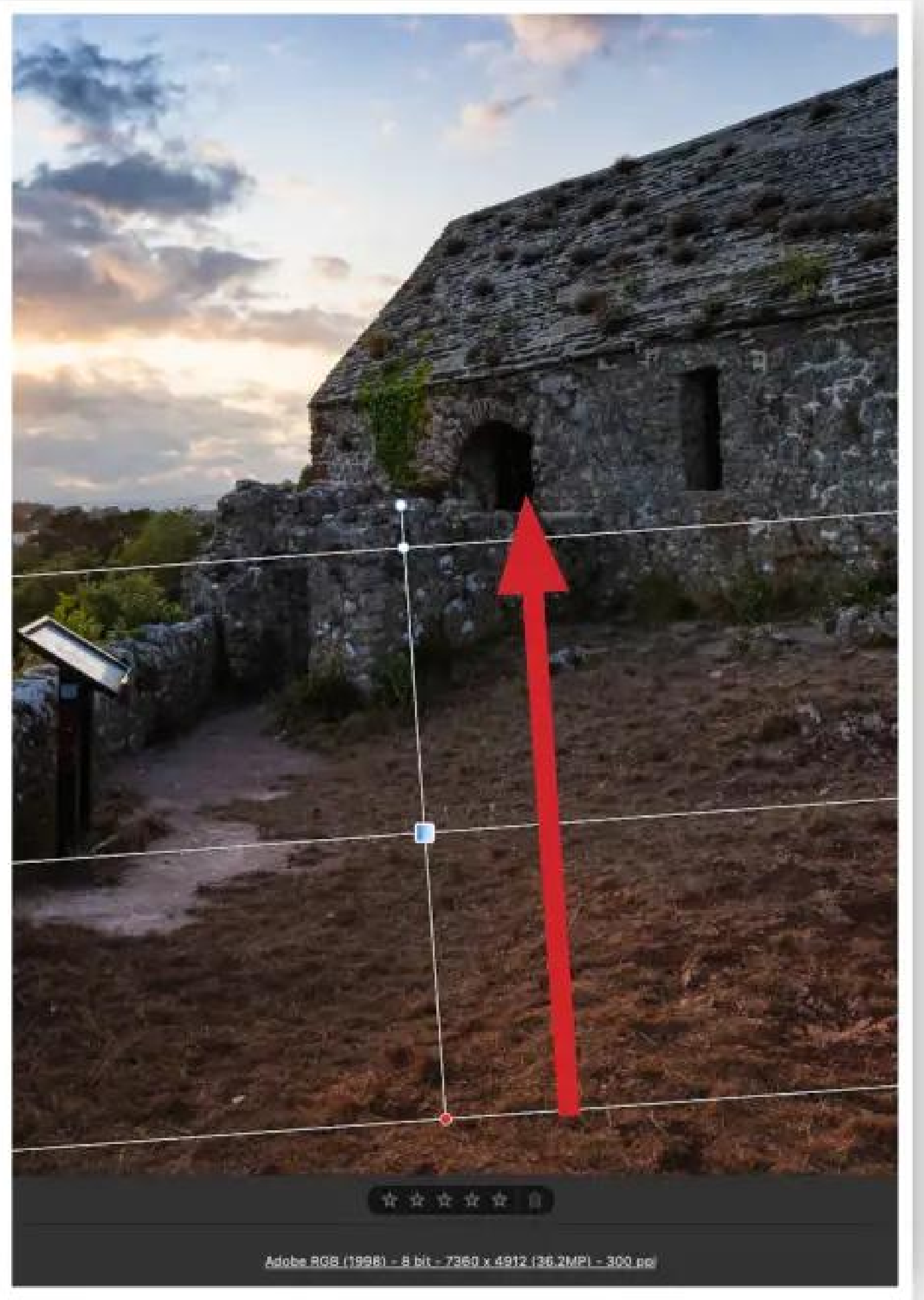


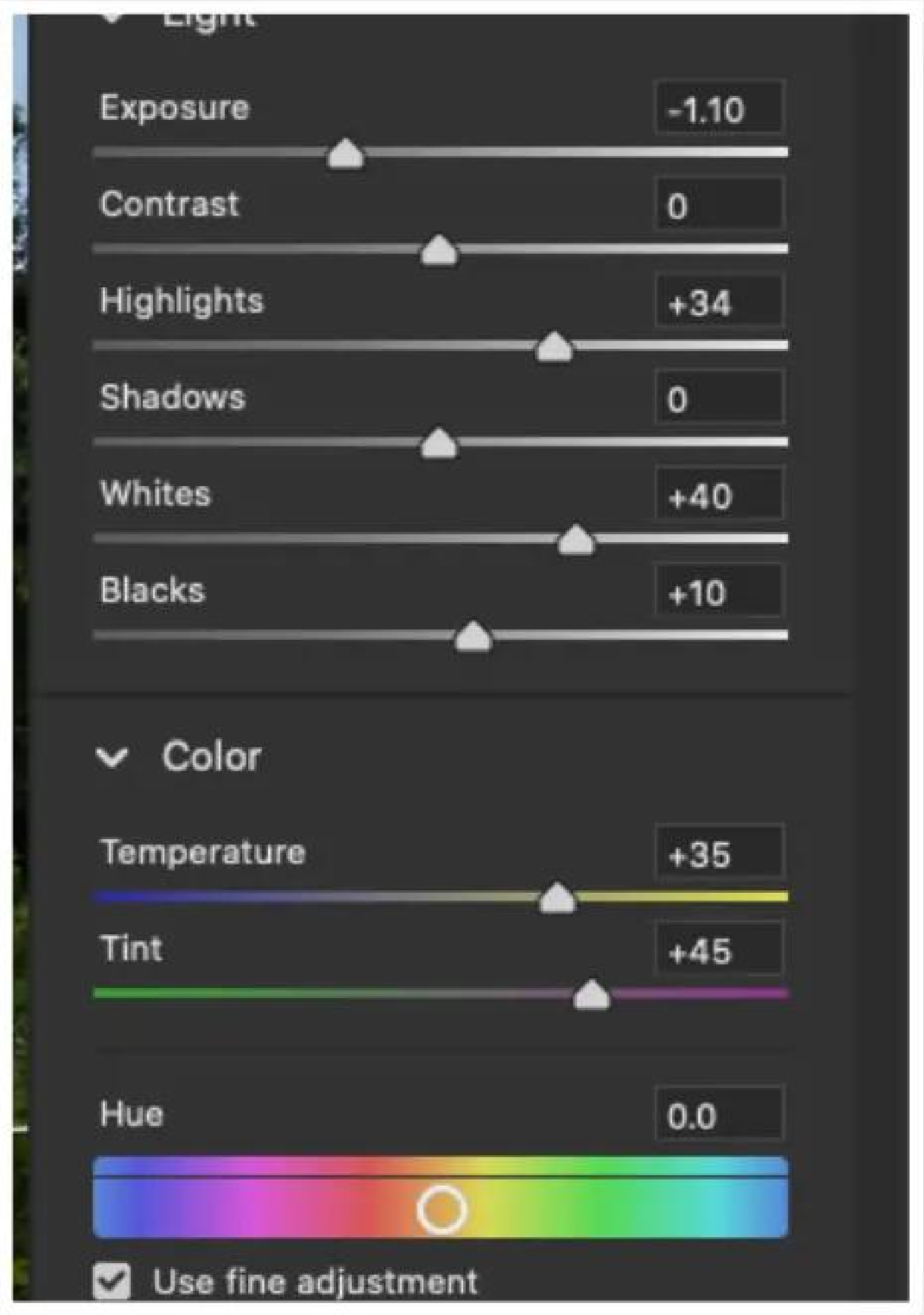
Saturation 0
Color
Effects
Texture +40
Clarity +25
Dehaze 0
Detail
Sharpness 0



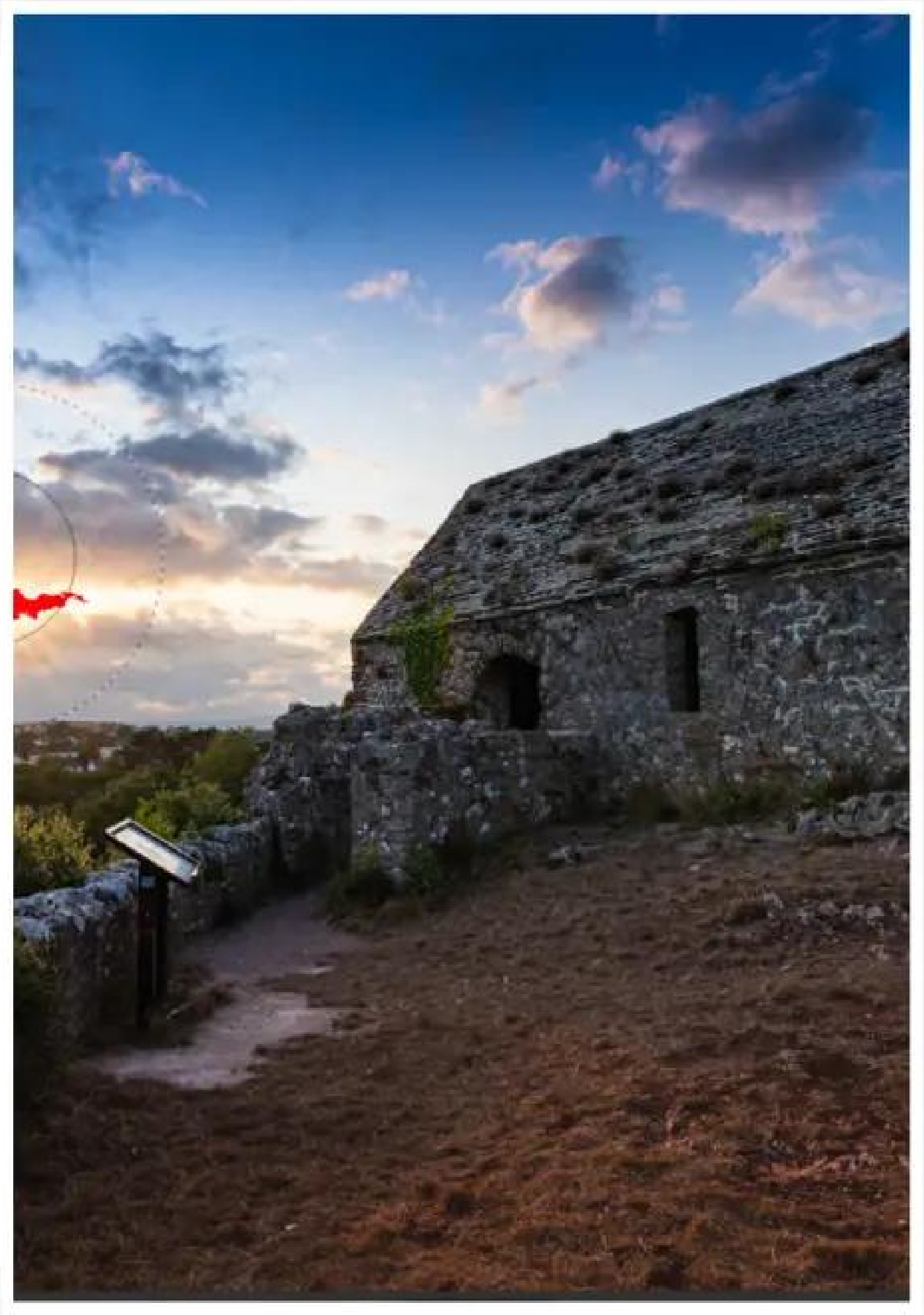
12 The amount of Texture and Clarity was also boosted quite a bit to +40 and +25 respectively, to add midtone contrast to the clouds; and Dehaze was left unaltered, but Saturation was left at 0. The sky is darker now, and the clouds have more colour, definition and contrast.


Create New Mask
Select Subject
Select Sky
Brush K
Linear Gradient G
Radial Gradient J
Color Range ⇧C
Luminance Range ⇧L
Depth Range ⇧D
Learn more about Masking...
Light
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Color



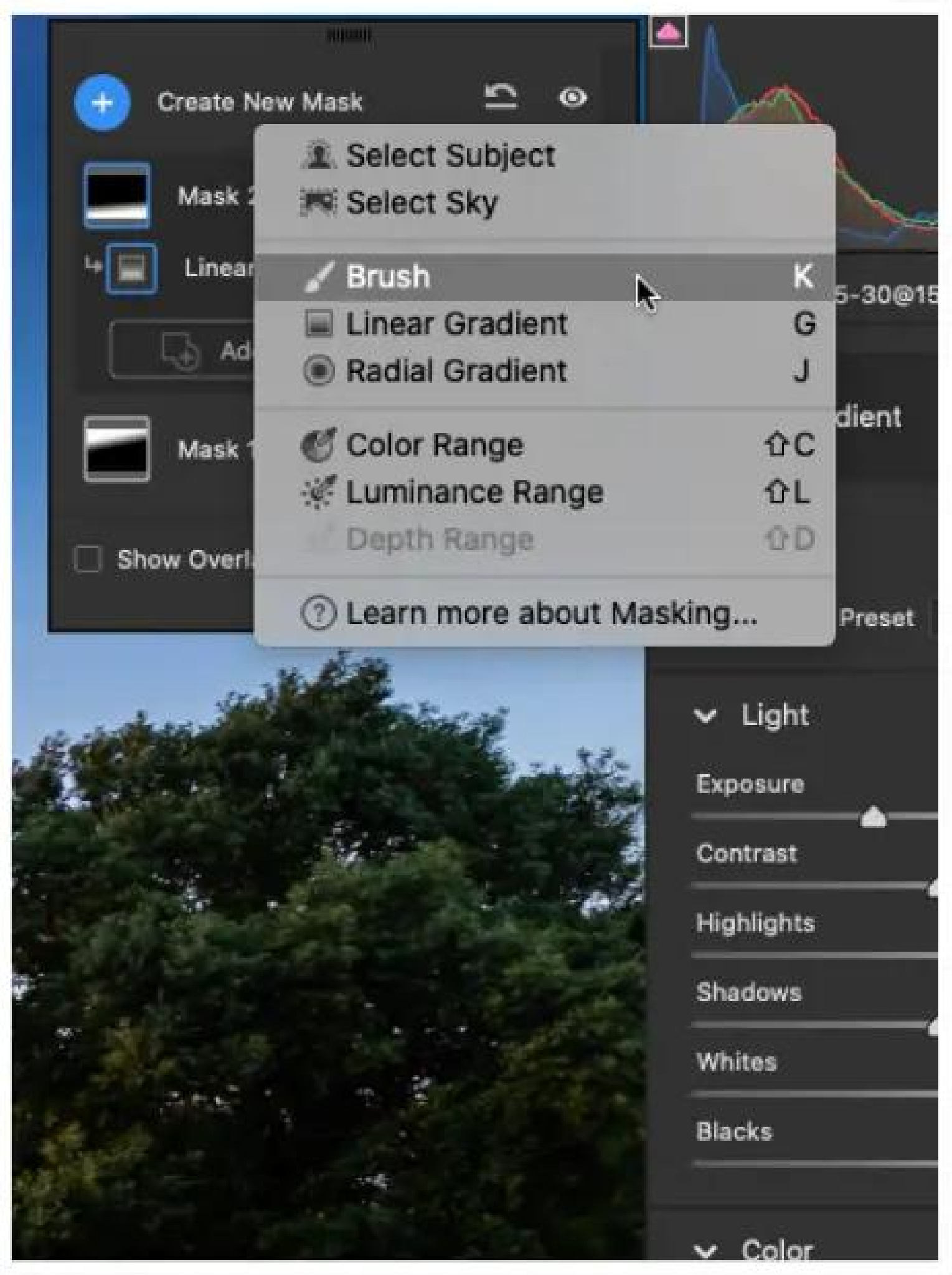


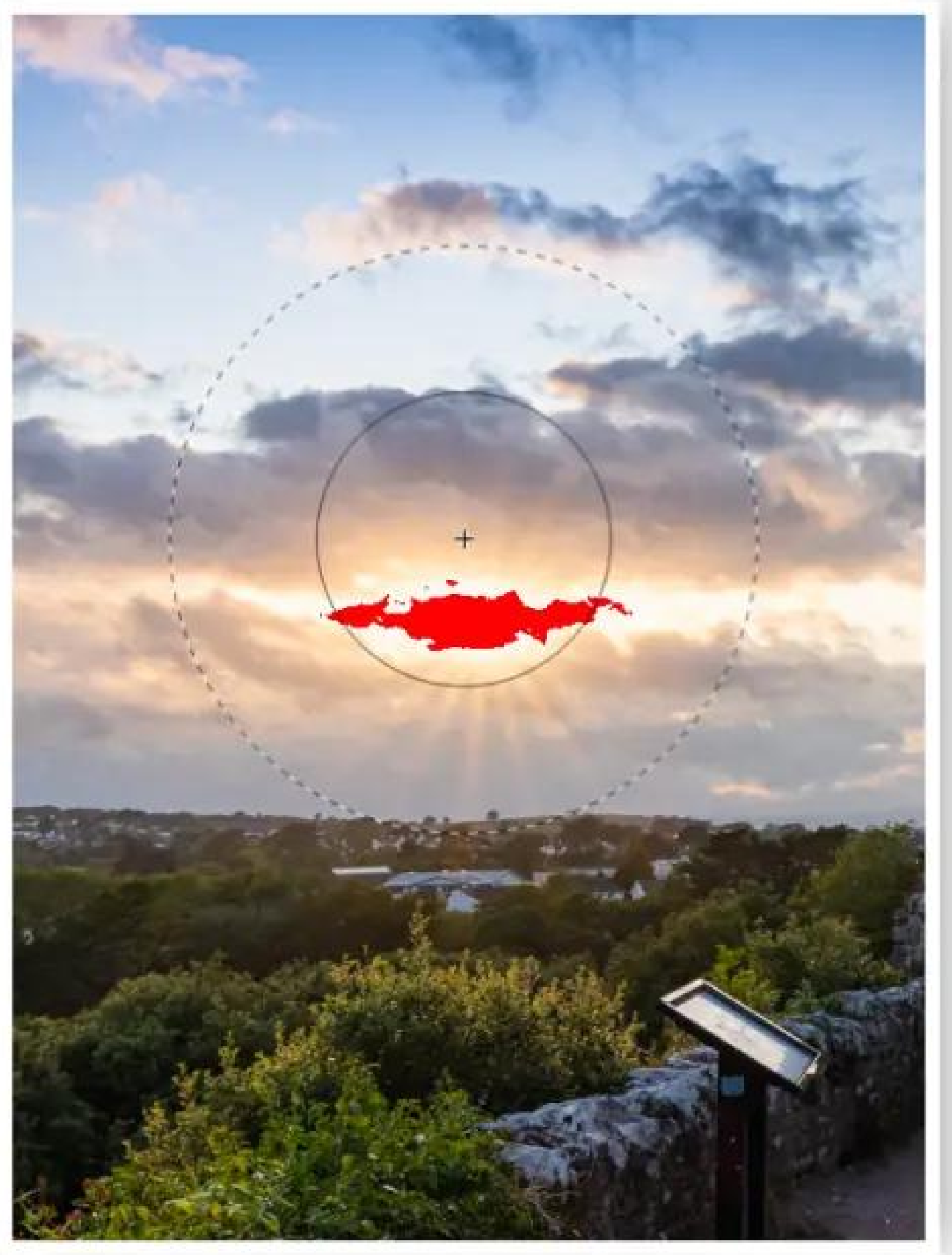
Exposure -1.10
Contrast 0
Highlights +34
Shadows 0
Whites +40
Blacks +10
Color
Temperature +35
Tint +45
Hue 0.0
☑ Use fine adjustment

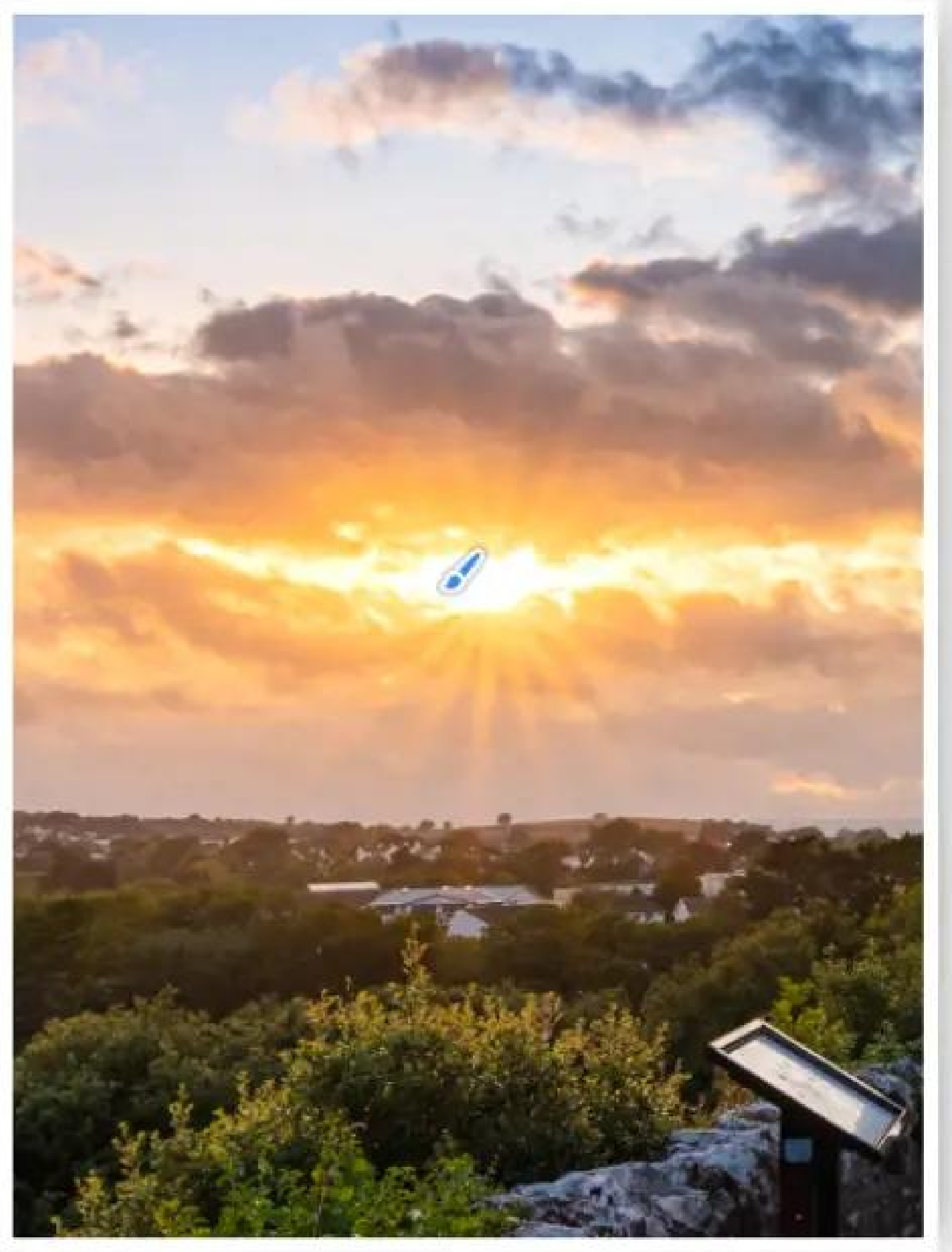


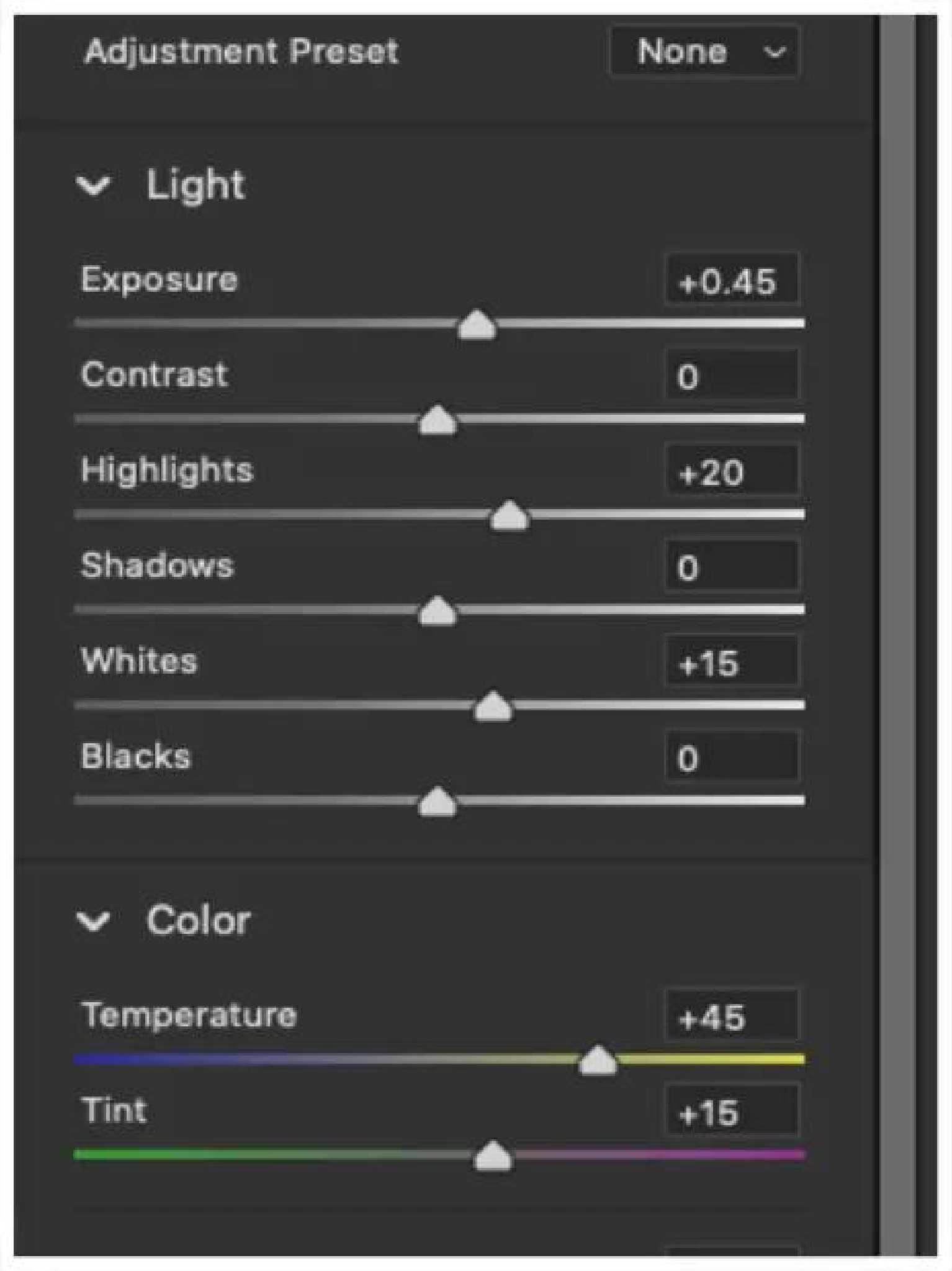
13 You can add more graduated effects to the foreground by clicking Create New Mask and clicking on Linear Gradient again. The new gradient will have all its adjustment parameters at zero, ready for you to begin adding them to suit your preference.

14 With the new grad active, you can alter all the settings until you have something you like. We've altered values to brighten the foreground and altered the Temperature and Tint values, to make the ground a little more brown. Texture and Clarity has also been boosted.


Create New Mask
Select Subject
Select Sky
Brush K
Linear Gradient G
Radial Gradient J
Color Range ⇧C
Luminance Range ⇧L
Depth Range ⇧D
Learn more about Masking...
Light
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Color



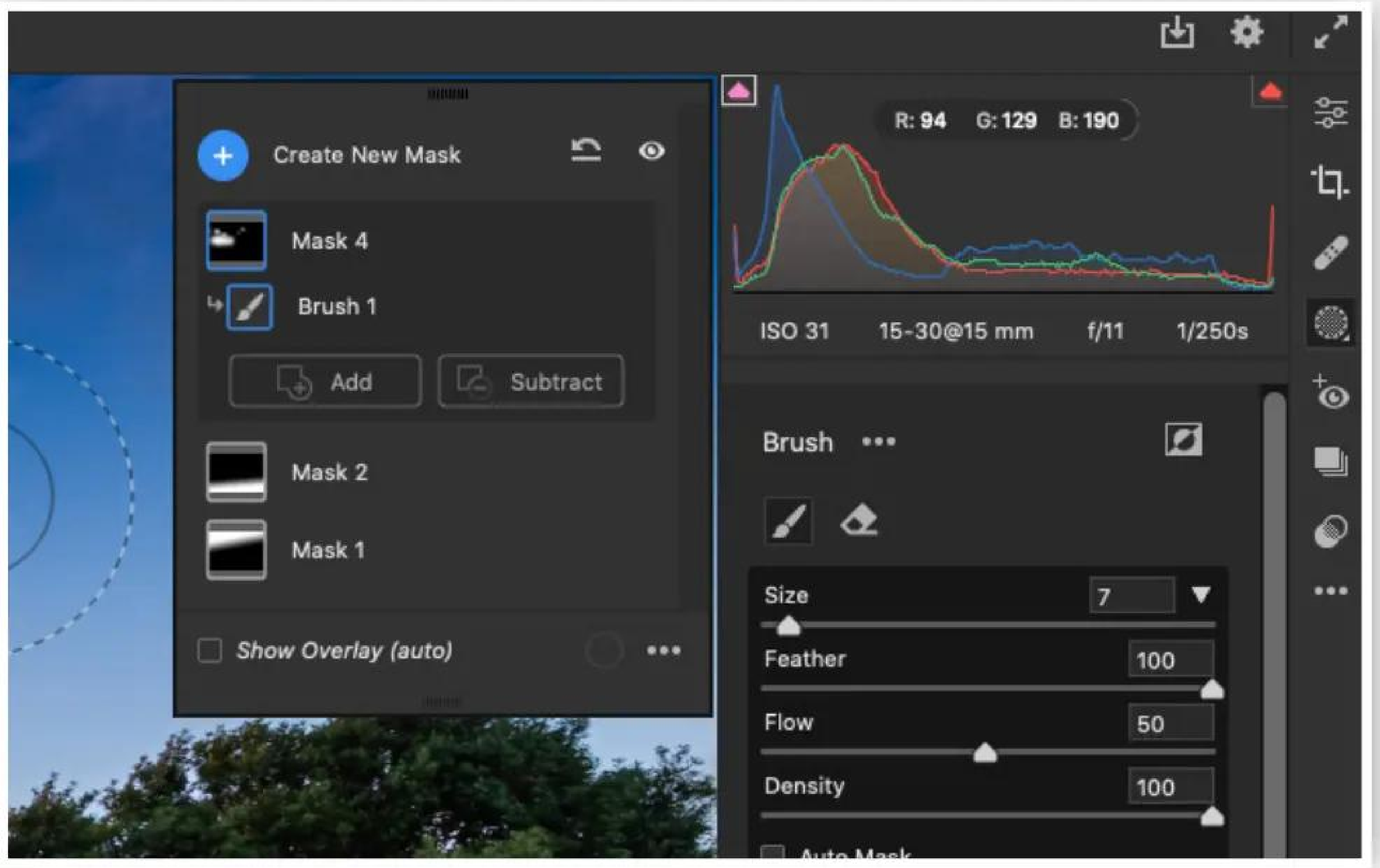




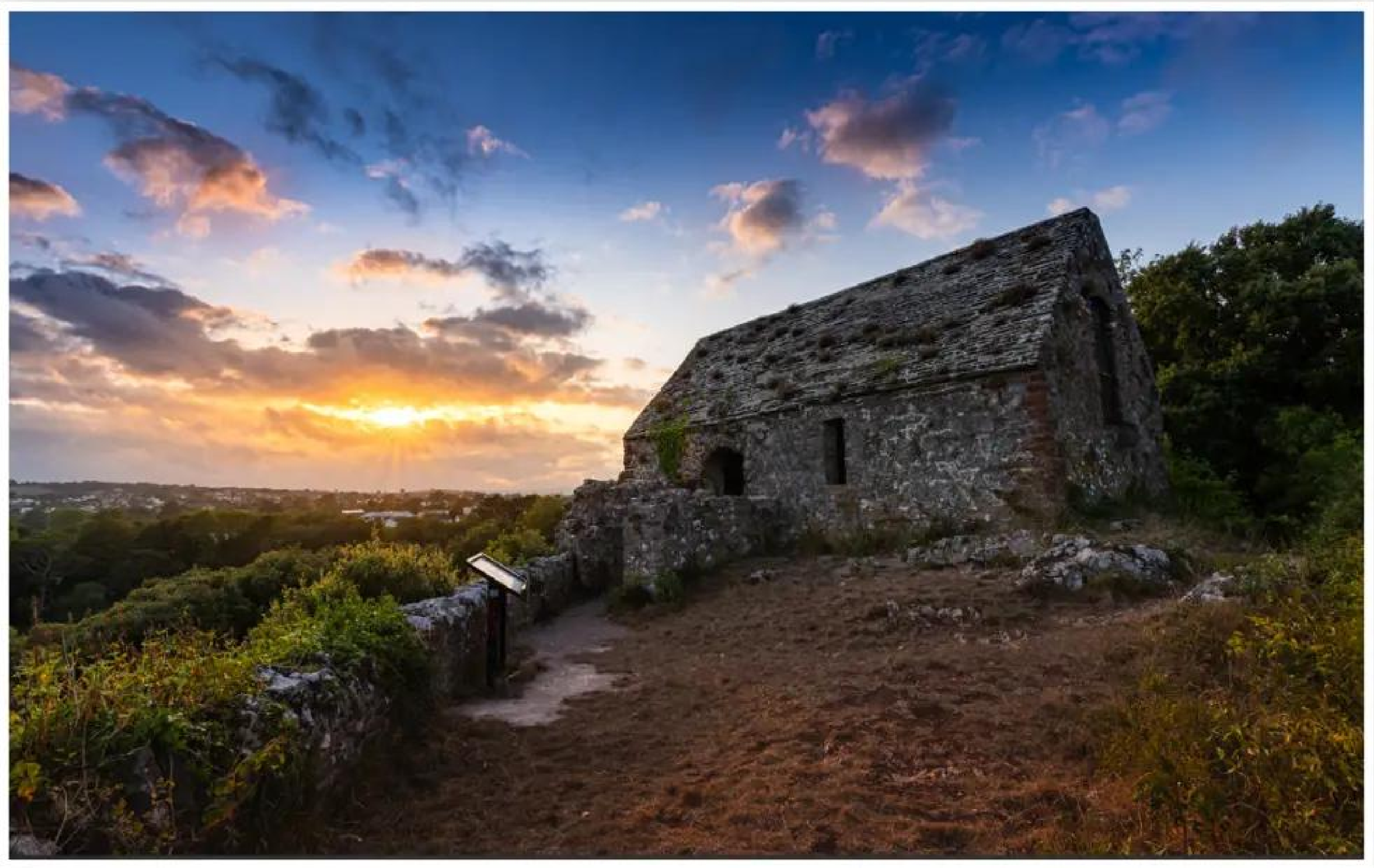
Adjustment Preset None
Light
Exposure +0.45
Contrast 0
Highlights +20
Shadows 0
Whites +15
Blacks 0
Color
Temperature +45
Tint +15

15 You can also make more targeted adjustments using the Brush (K), to paint adjustments onto your image. All the parameters you can adjust can be seen in the properties panel. You can alter the Size, Feather, Flow and Density in the properties panel as well.

16 With the adjustment brush applied to the clouds, you can set about altering the properties if you wish. We've made the brightest areas of the clouds warmer and boosted the Exposure, Highlights and Whites to bring out the light tones in the clouds, without losing detail.

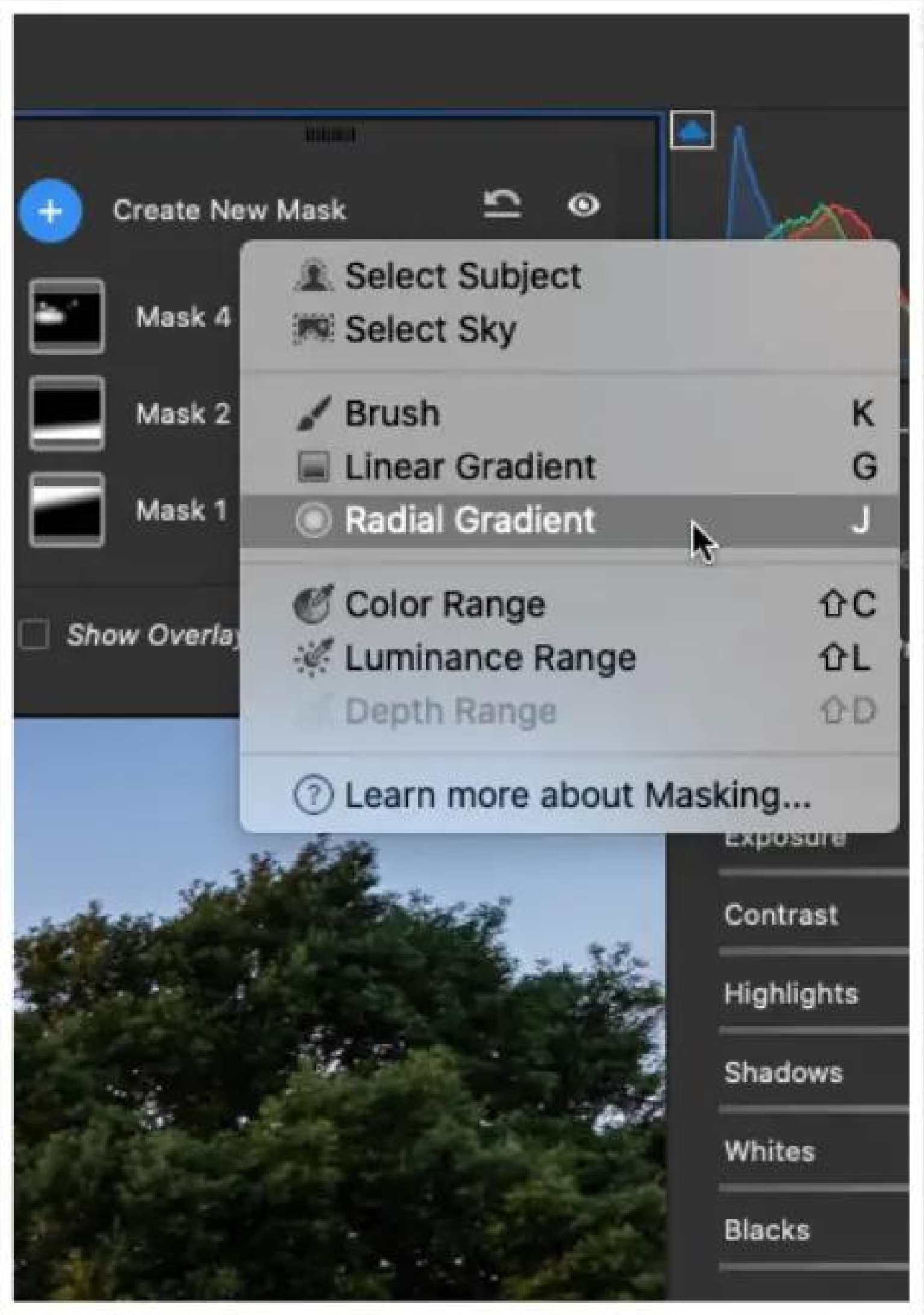

Create New Mask
Mask 4
Brush 1
Add
Subtract
Mask 2
Mask 1
Show Overlay (auto)
Brush
Auto Mask

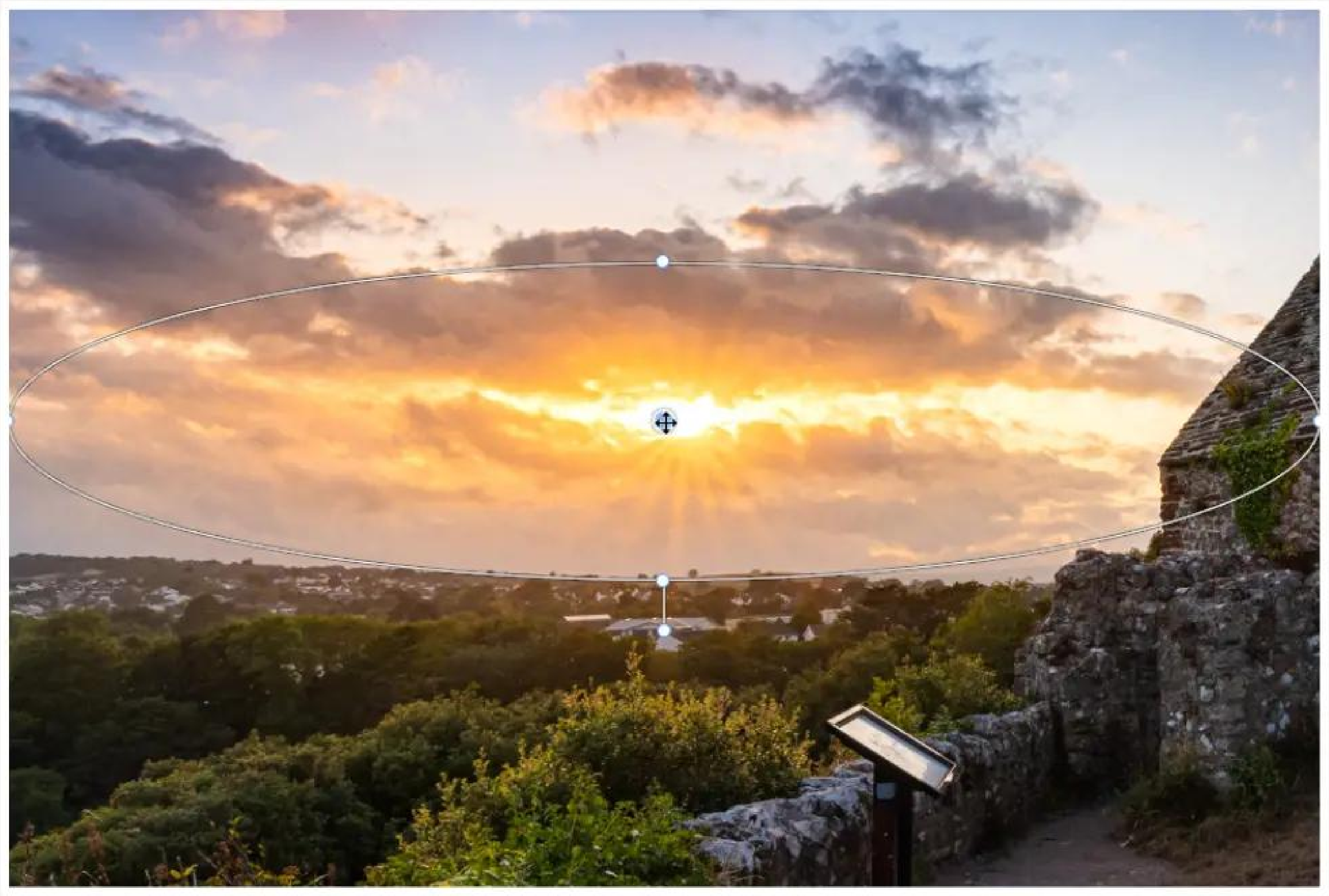
R: 94 G: 129 B: 190
ISO 31 15-30@15 mm f/11 1/250s
Size 7
Feather 100
Flow 50
Density 100



17 Each Gradient or Brush you add can be clicked on and the values tweaked at any time. We went back to the Linear Gradient (G), and clicked on the top grad and decreased the Exposure value a little more, and boosted the cool tones.

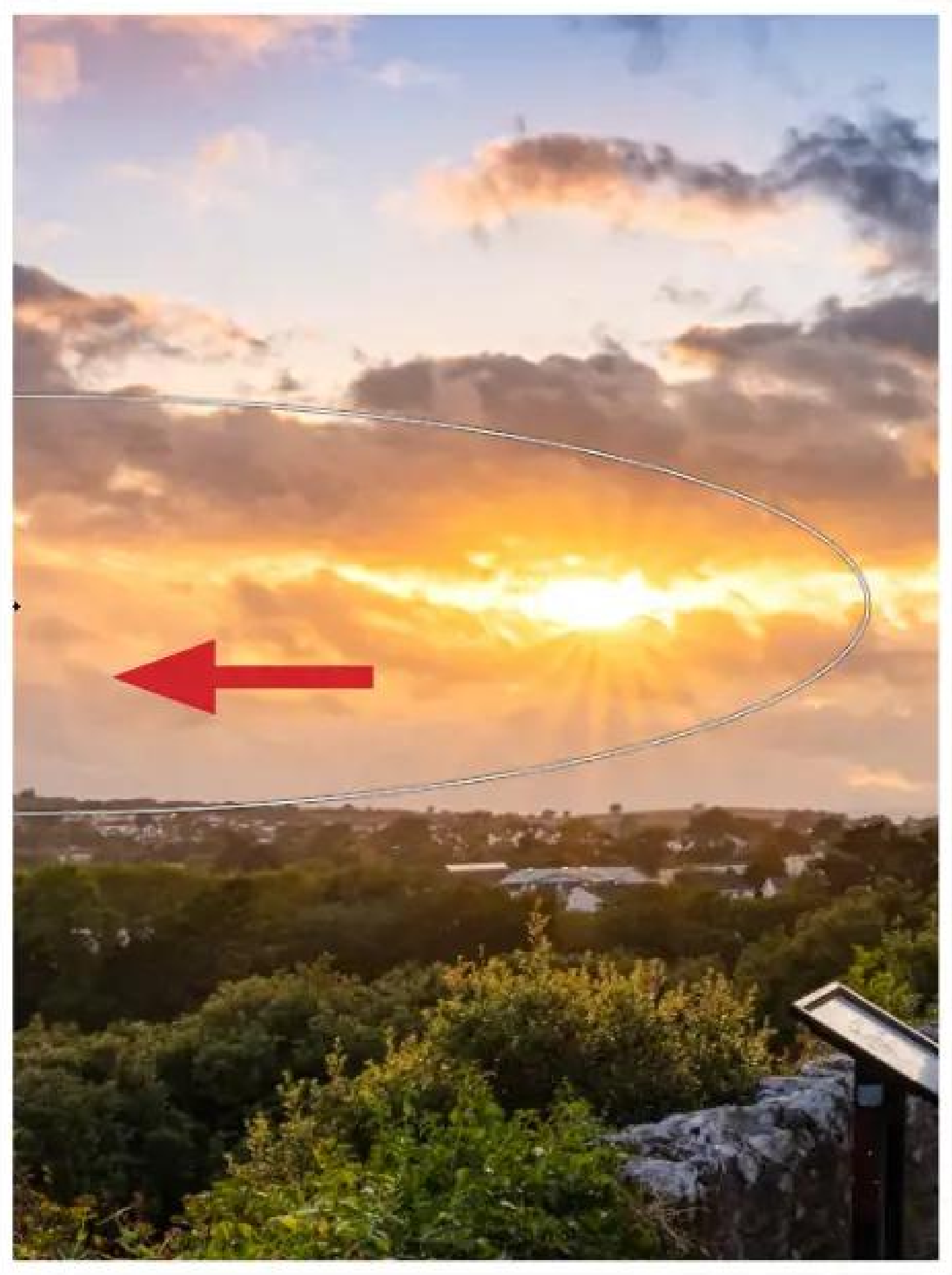
18 The edits are coming along nicely. The image is more tonally balanced and enhances the moody look that was present at the time of shooting. The colour temperature has been increased for warmer tones and the clouds have more detail and contrast.

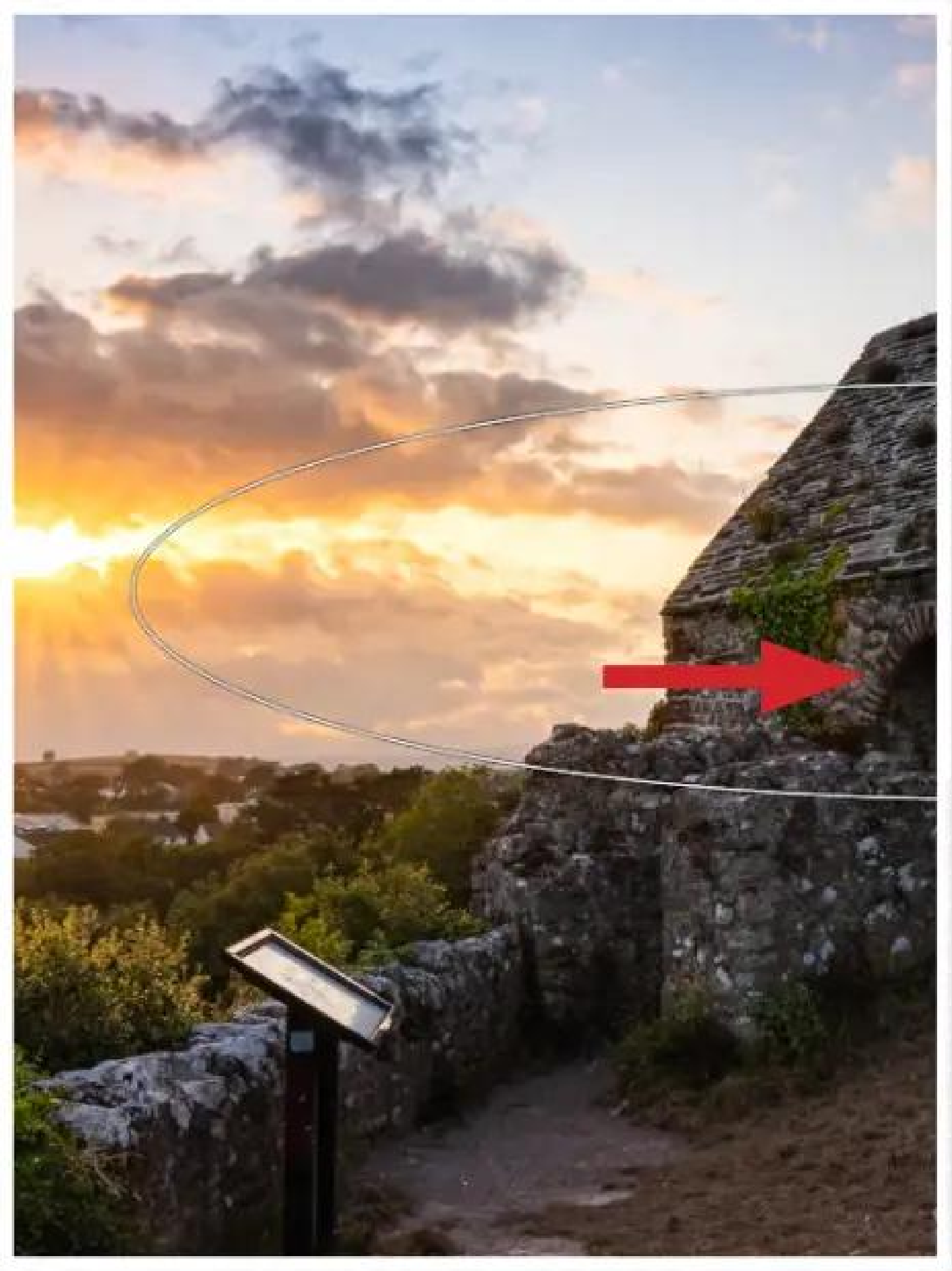

Create New Mask
Mask 4
Mask 2
Mask 1
Show Overlay
Select Subject
Select Sky
Brush K
Linear Gradient G
Radial Gradient J
Color Range ⇧C
Luminance Range ⇧L
Depth Range ⇧D
Learn more about Masking...
Exposure
Contrast
Highlights
Shadows
Whites
Blacks

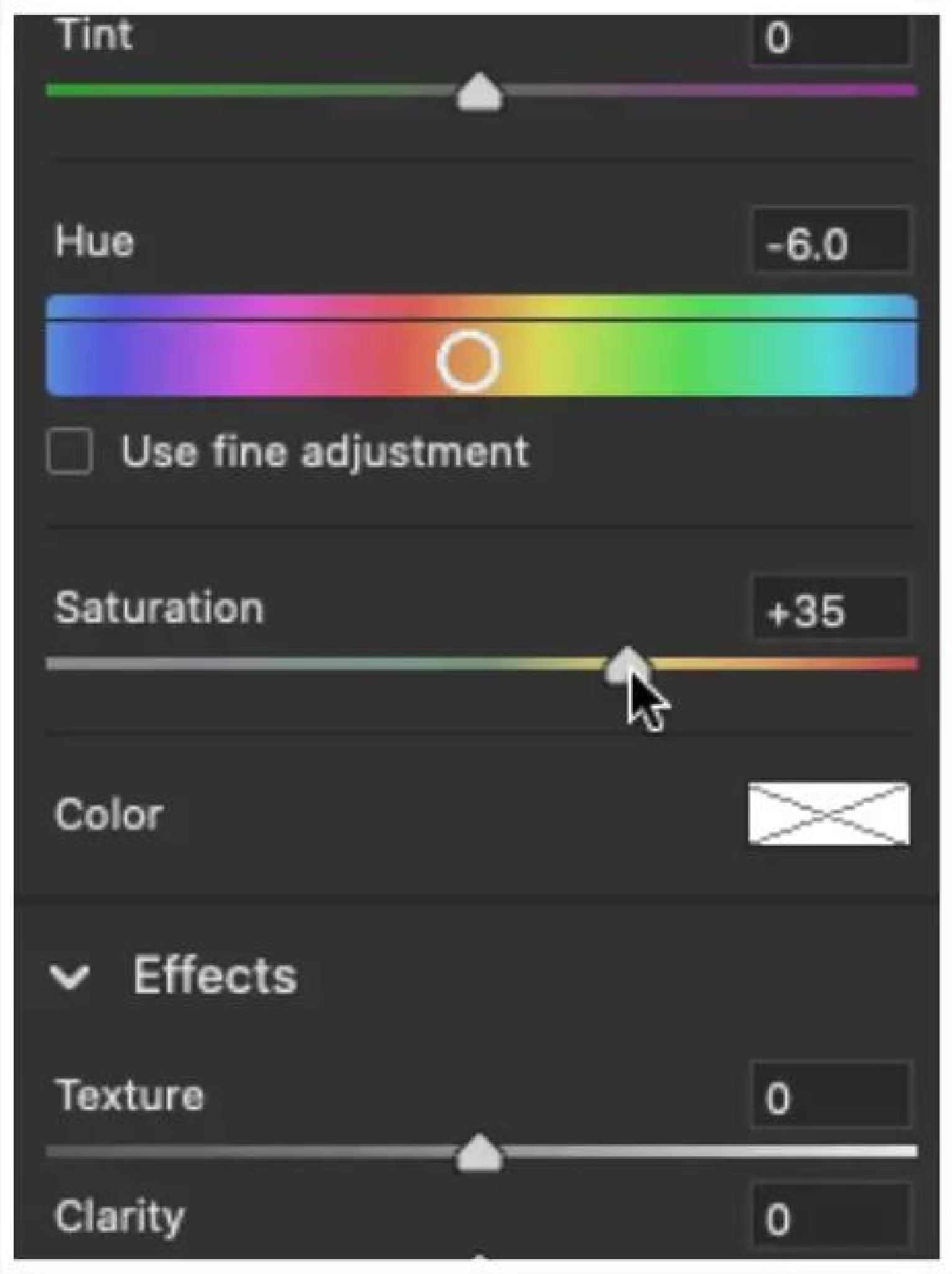


19 Next, we want to boost the colours of the horizon a little more using the Radial Gradient (J). This has been amalgamated with the Linear and Brush filters and behaves like the Linear Gradient, but its effect is circular/elliptical rather than a straight line.

20 With the Radial Gradient selected, click and drag out an ellipse along the centre of the horizon, just above the line of distant hills. The properties start at zero by default again, so we are able to demonstrate the changes as we make them.







Tint 0

Hue -6.0

☐ Use fine adjustment

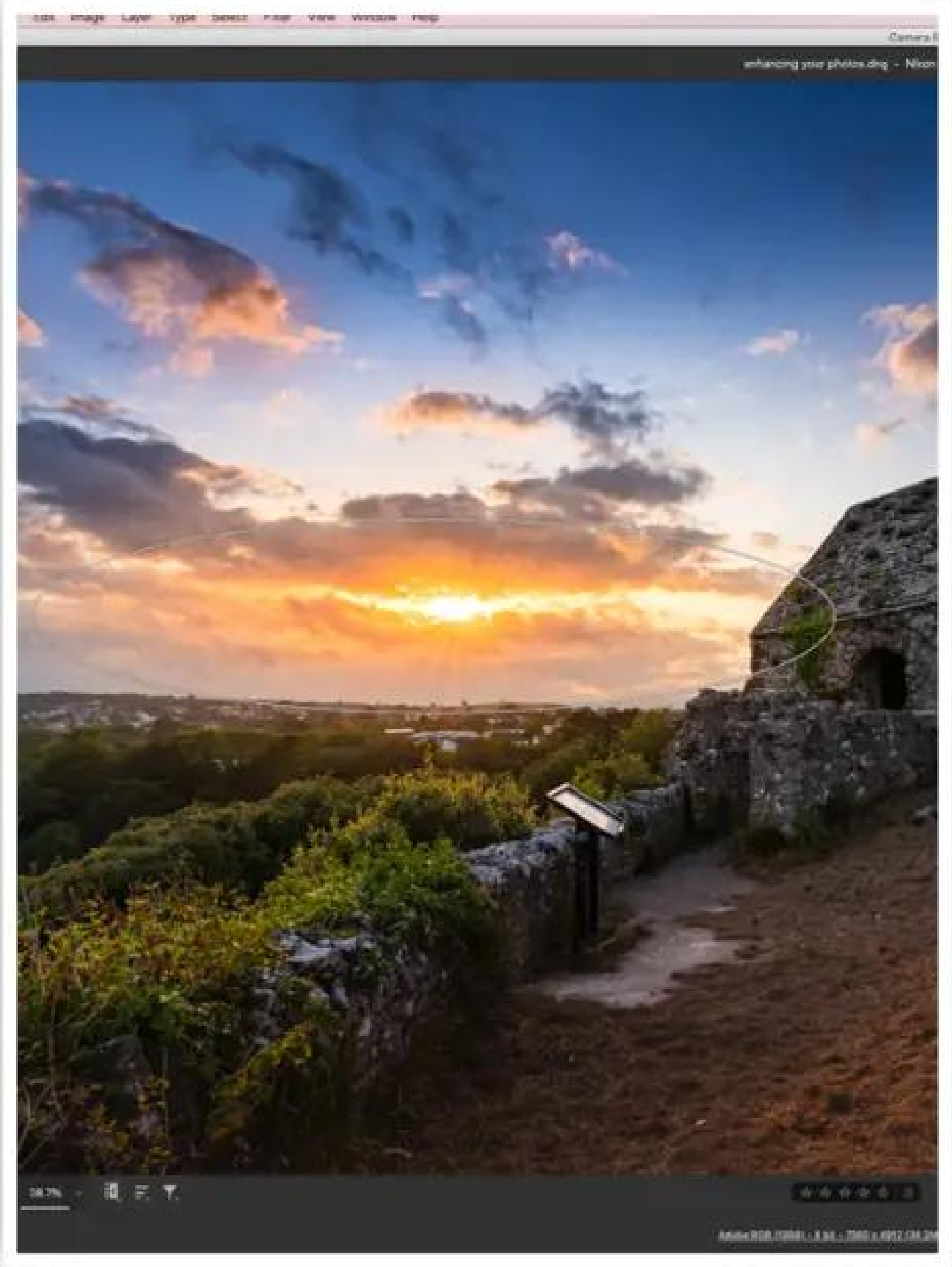
Saturation +35

Color

Effects

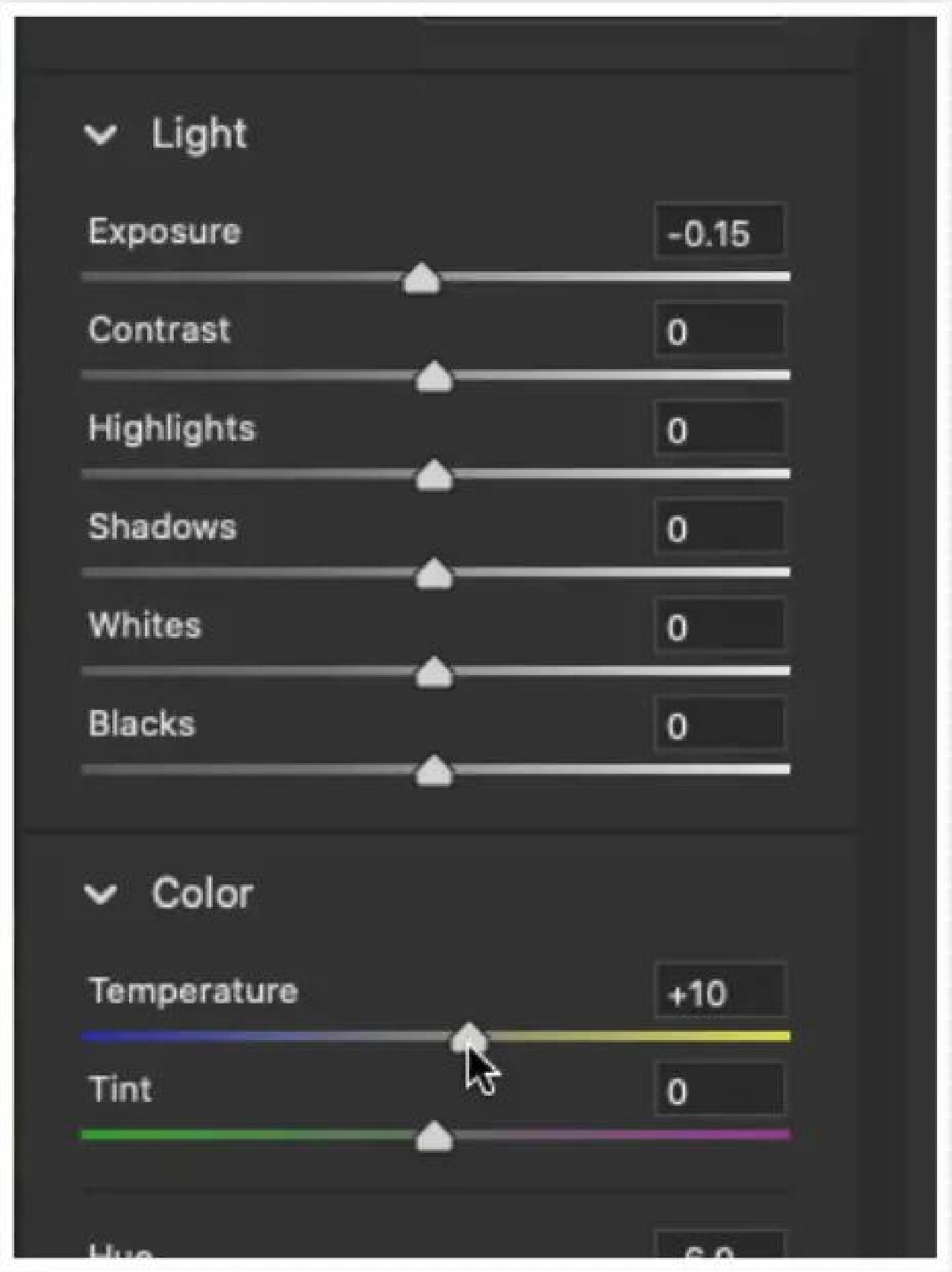
Texture 0

Clarity 0



21 If you wish, you can click on the centre pin of the filter and move it around to any part of the picture without any issue. After trying a few positions we've just placed it on the horizon where the sun is lighting up the sky and the land in front of the chapel.

22 To give the image even more of a glow, we want to warm up the horizon. You can actually colour the filter by clicking on the Hue selector from the Radial Gradient properties, on the right of the screen, and selecting a tint that suits the scene best. You can boost the Saturation if needed.



Light

Exposure -0.15

Contrast 0

Highlights 0

Shadows 0

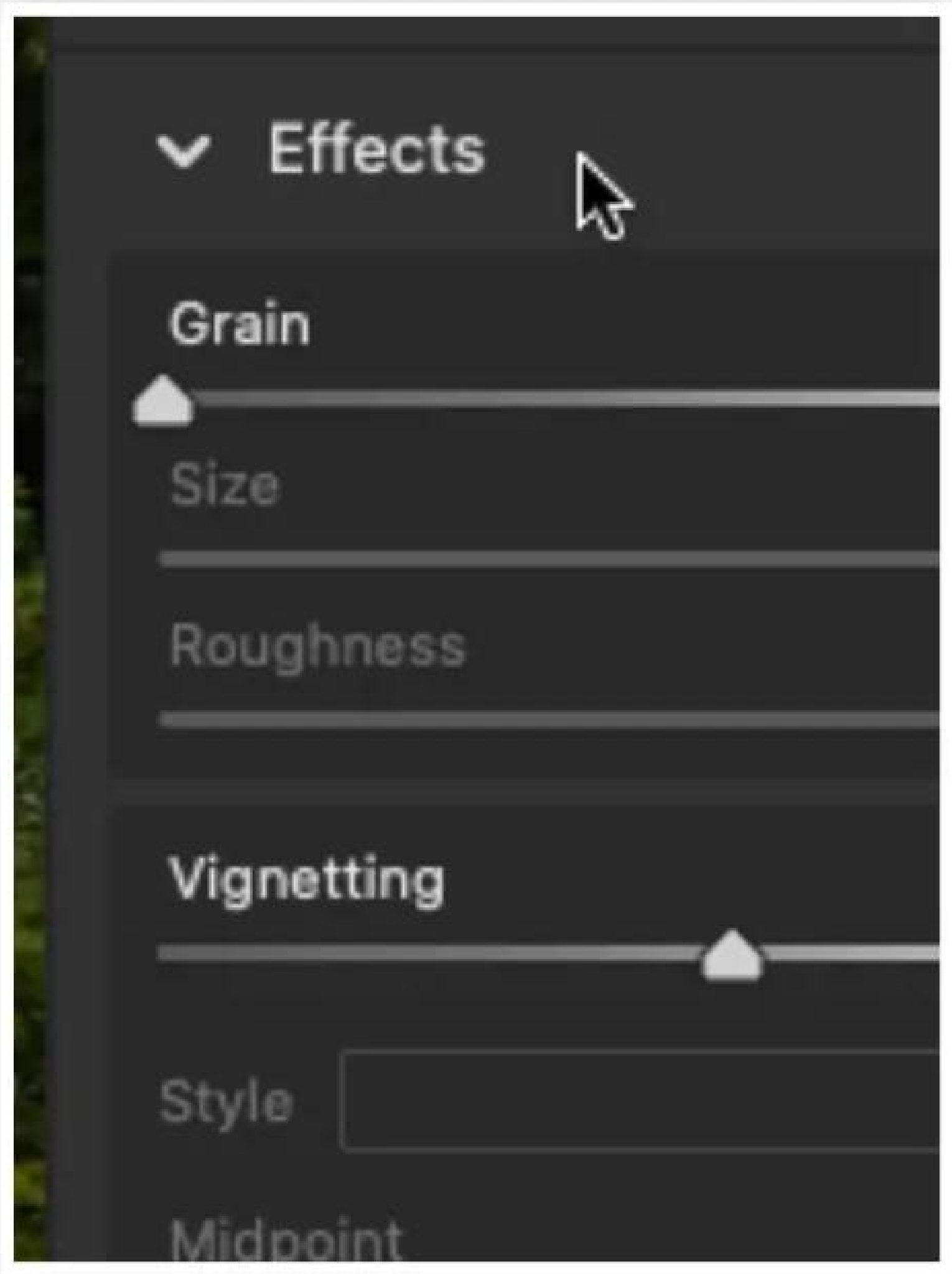
Whites 0

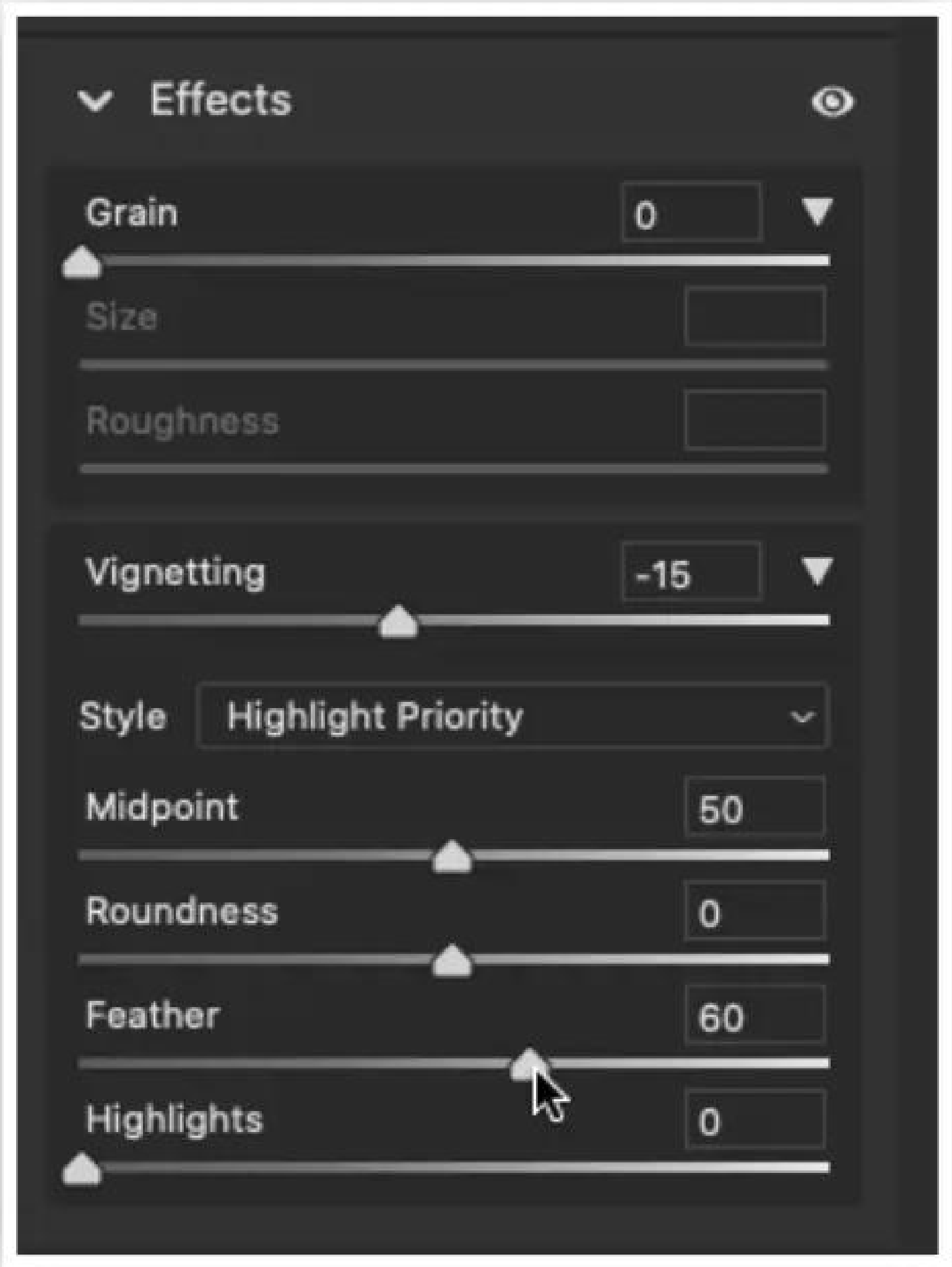
Blacks 0

Color

Temperature +10

Tint 0


Effects
Grain
Size
Roughness
Vignetting
Style
Midpoint



Effects

Grain 0

Size

Roughness

Vignetting -15

Style Highlight Priority

Midpoint 50

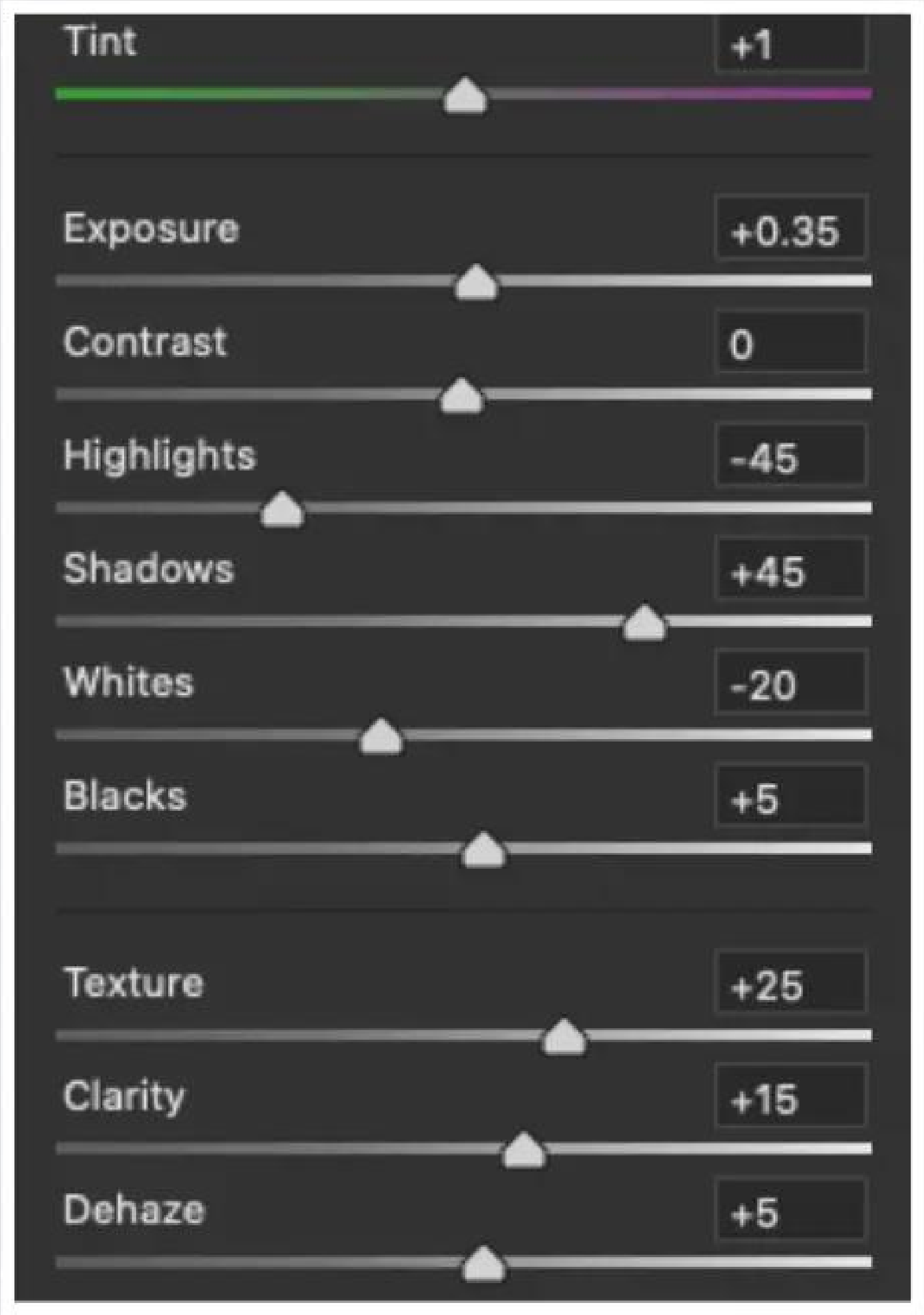
Roundness 0

Feather 60

Highlights 0

23 You can also alter the filter's other properties to further amend the quality, colour and brightness of the effect to your taste. We've altered Exposure to -0.15 and Temperature to +10. Remember that you can go back into this adjustment and alter it at any time.

24 One final, optional adjustment is to add a small amount of vignette to the picture. If you go to the Effects panel, add Vignetting to darken the edges of the photo. We've made the Amount -15, Midpoint 50 and Feather 60.



Tint +1

Exposure +0.35

Contrast 0

Highlights -45

Shadows +45

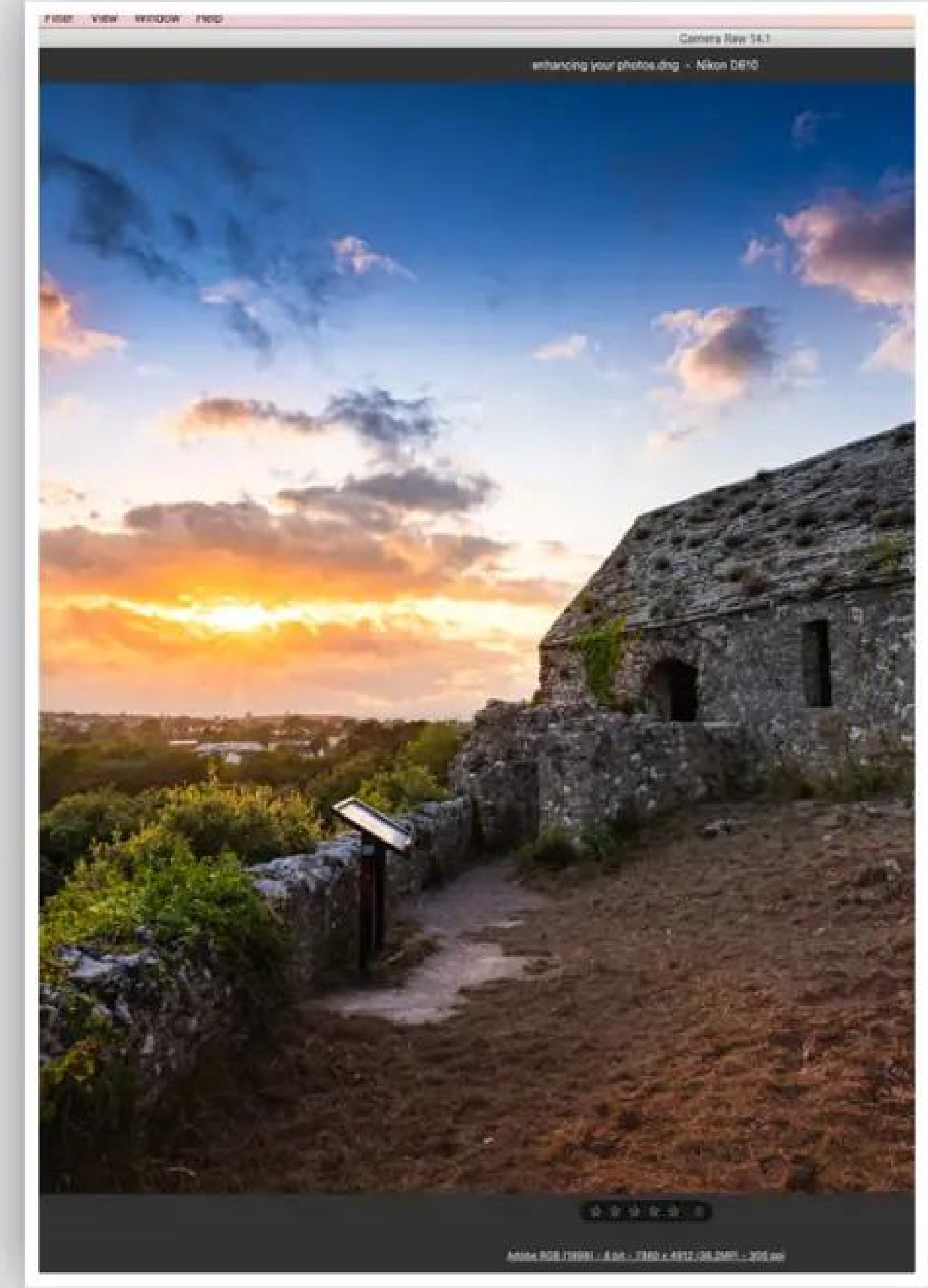
Whites -20

Blacks +5

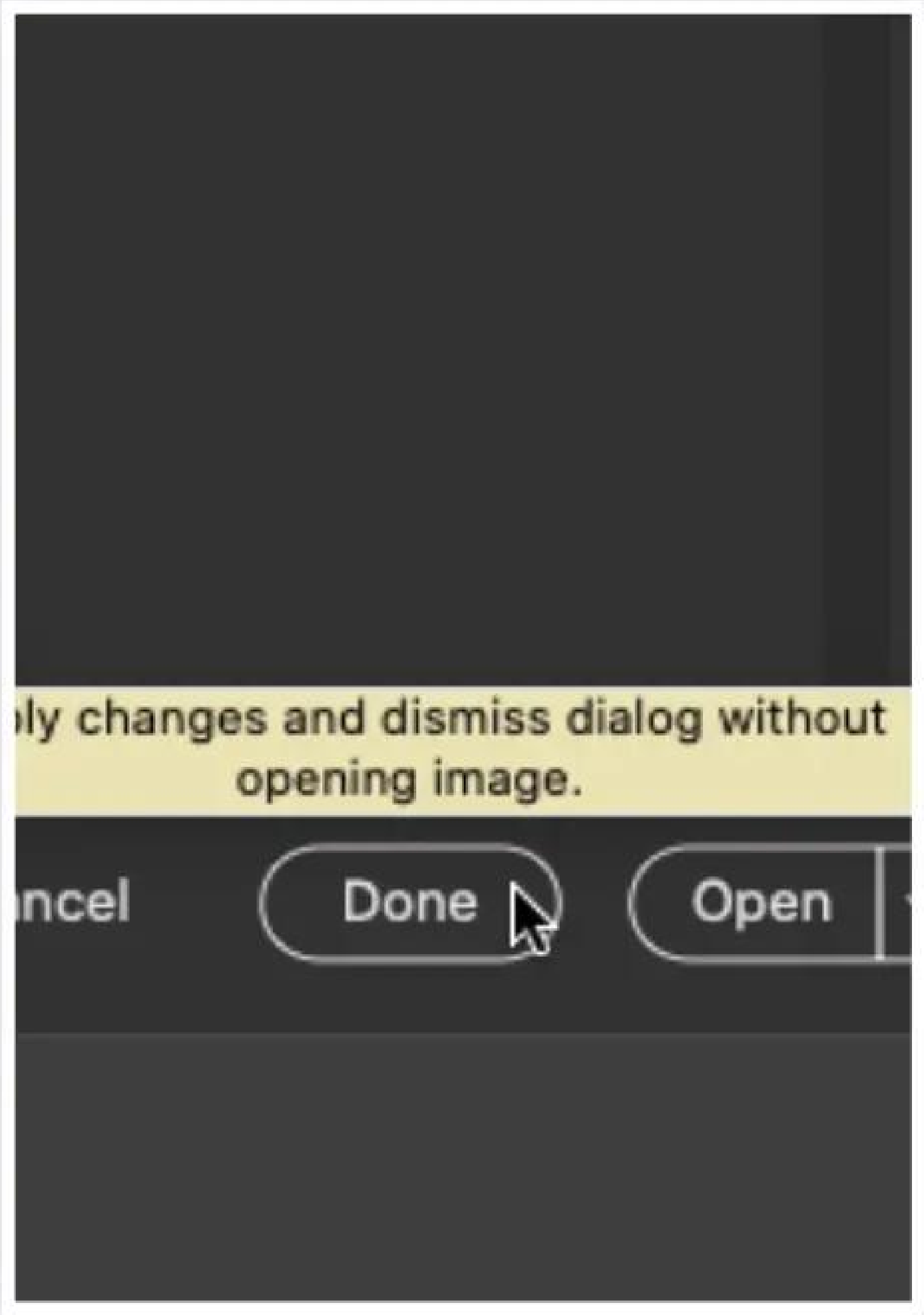
Texture +25

Clarity +15

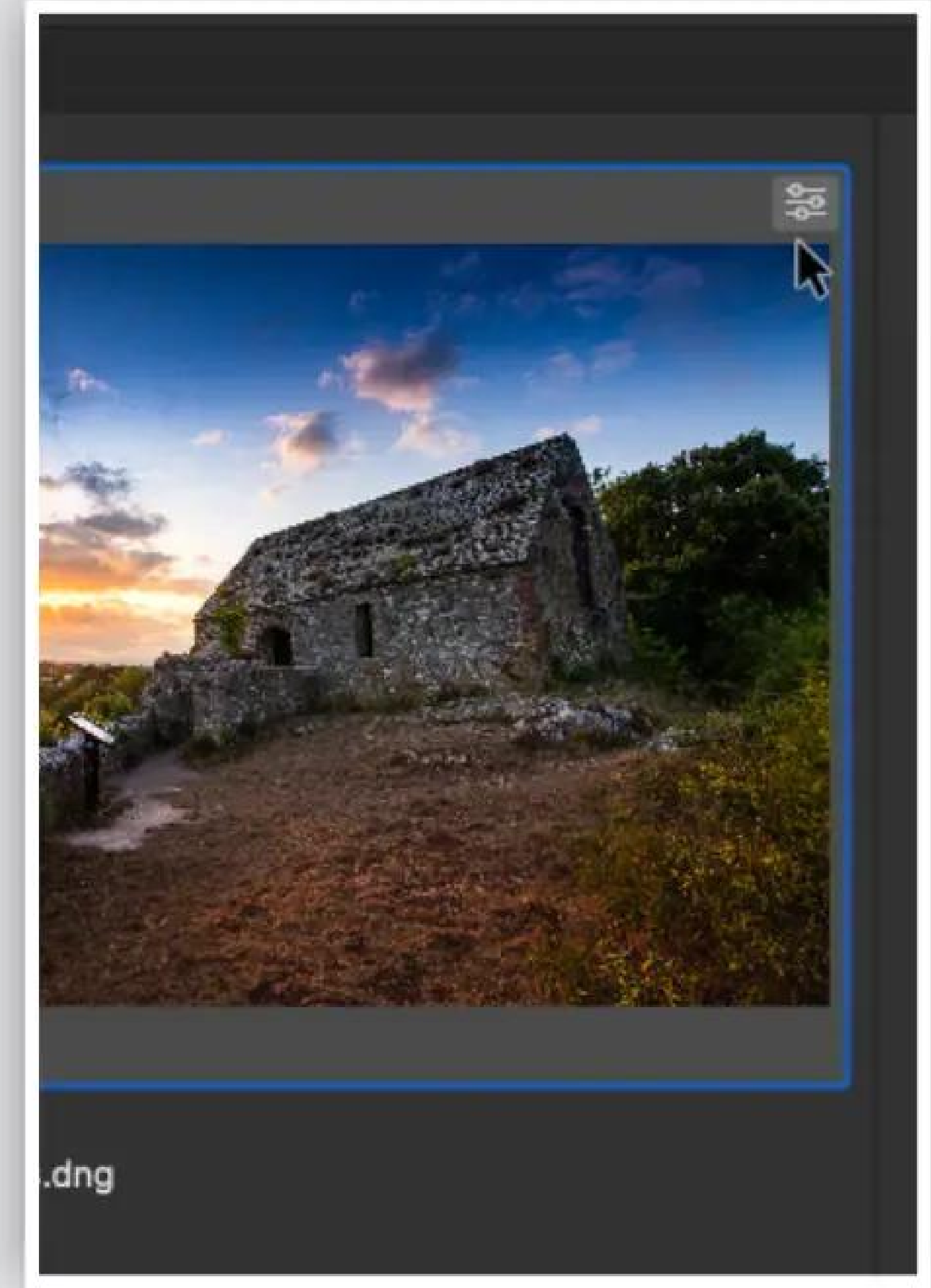
Dehaze +5



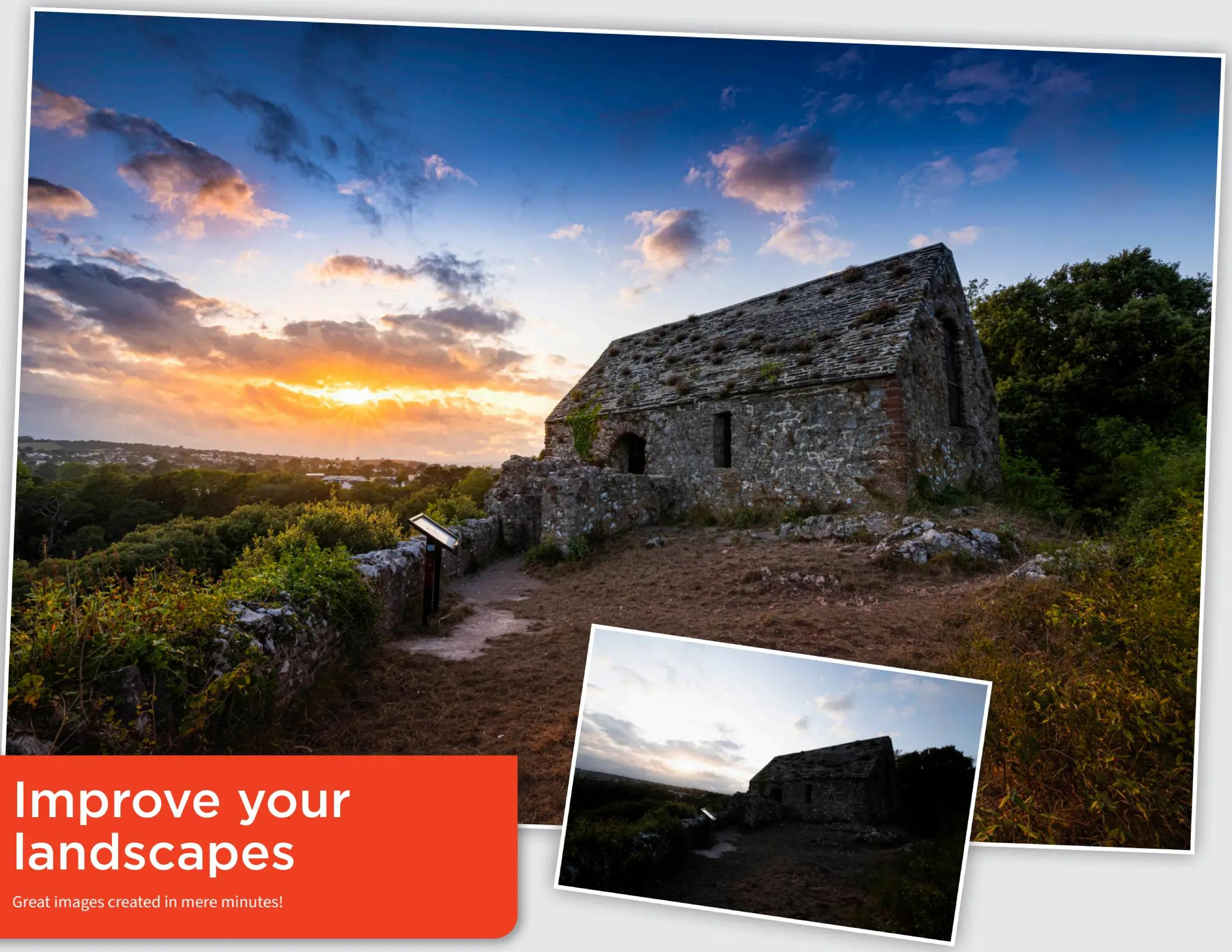
25 Back in the Basic panel, we've made some final edits to the image, boosting Exposure a little, lifting the Vibrance and Saturation and increasing the strength of the Whites. We also made a crop of the image. Our adjustments for this image are now complete.



ly changes and dismiss dialog without opening image.



26 You can just click on the Done button and apply all the adjustments you made non-destructively to the file. When you do, the image will show the changes made along with small icons in the top right of the thumbnail to indicate it has adjustments and crops attached.



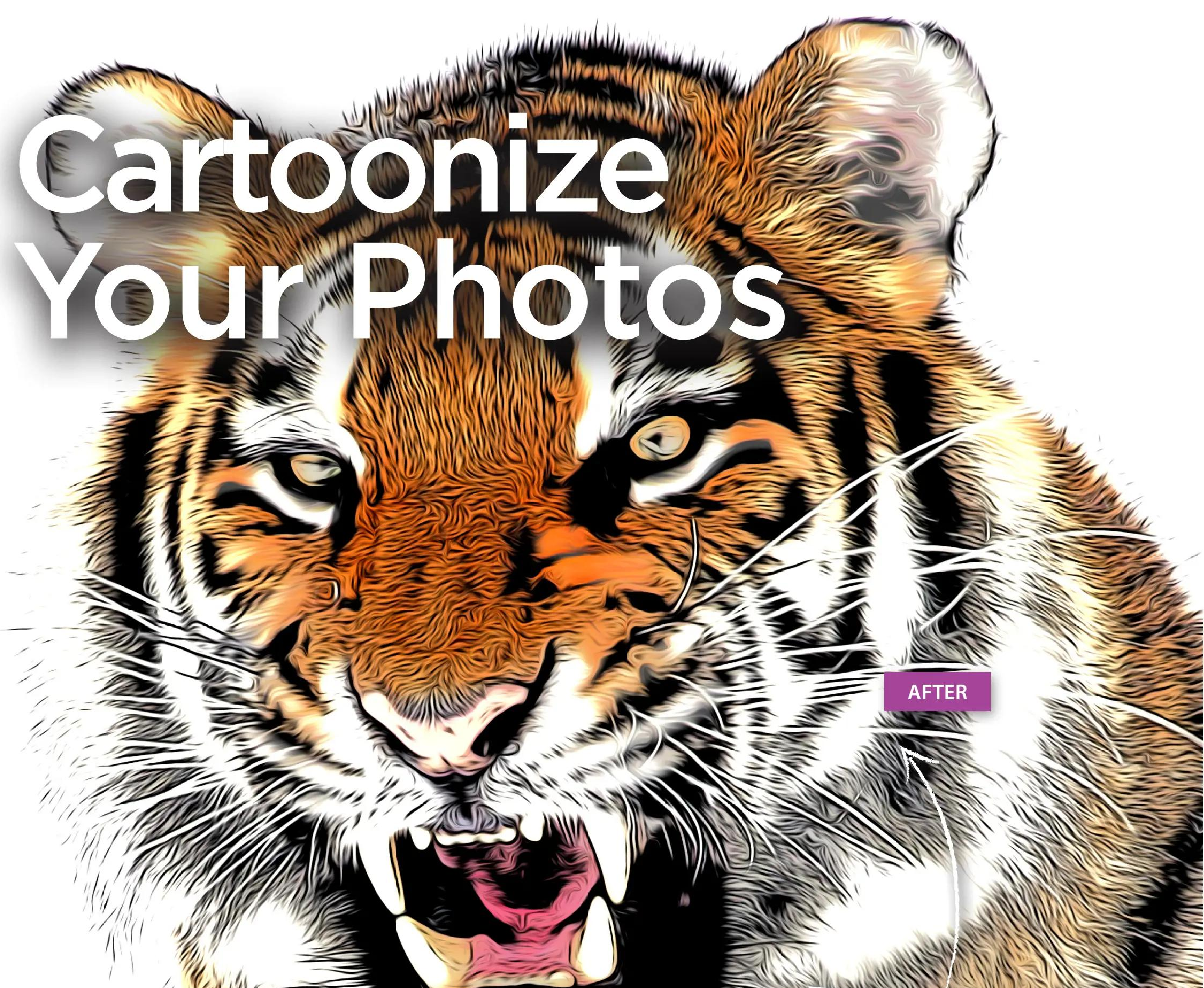
Improve your landscapes

Great images created in mere minutes!

Photoshop Projects

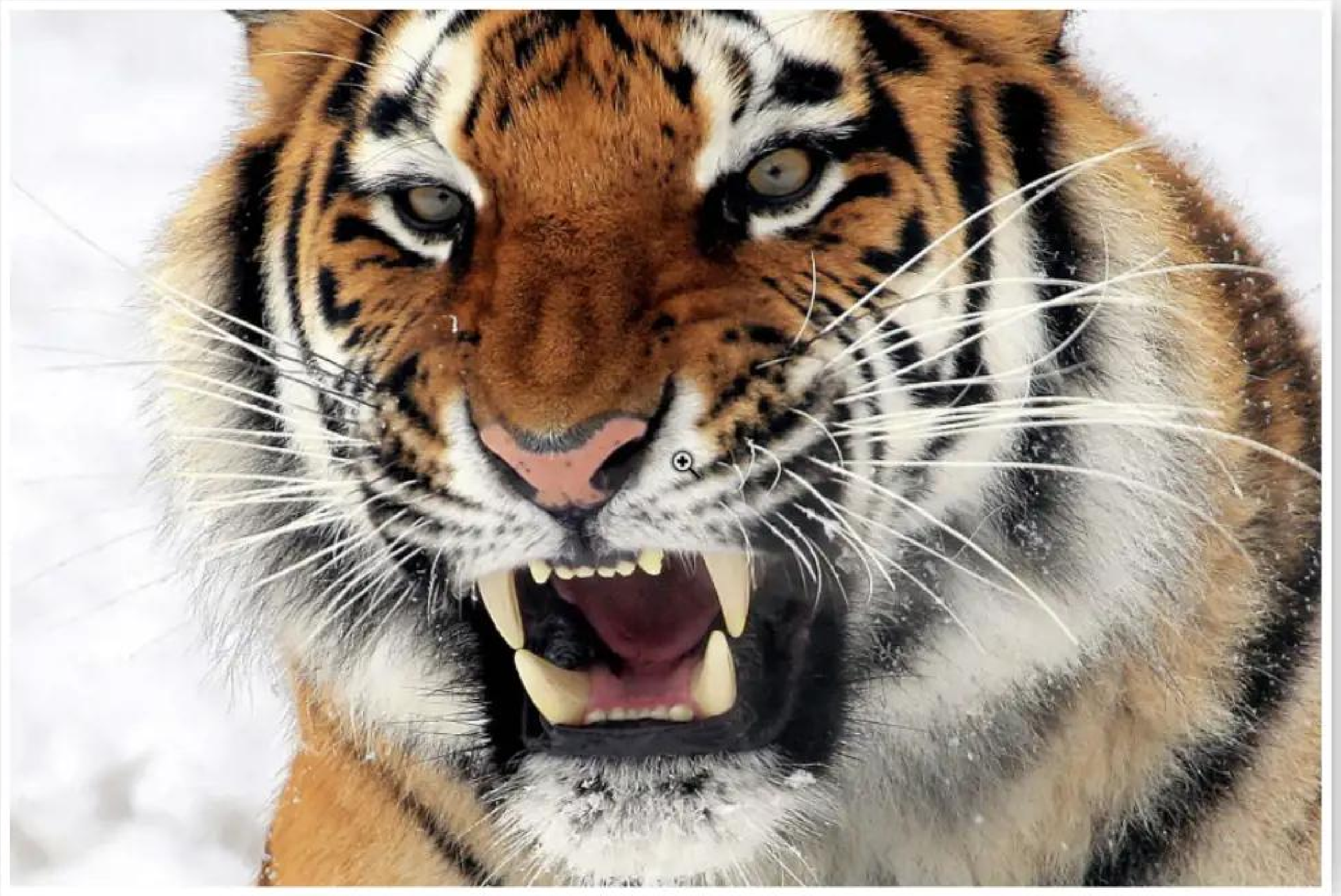
Now we are really flying! The next step in your evolution as a digital artist and master manipulator is to take on some new projects and really let your digital creativity loose. The next section is devoted to some fun and varied project guides that will show you more of what Photoshop and you are capable of.

Cartoonize Your Photos



Turn a photo into a panel from a cartoon or graphic novel

It's a popular trend at the moment to be able to turn a picture of yourself, a friend, or loved one into a cartoon that you can use as an avatar on social media sites etc. There are plenty of tutorials out there that cover all aspects of the process, however, some can be very involved and require digital painting and illustration skills in both Photoshop and Adobe Illustrator. There are also a varied number of methods to achieve a cartoon style. We have a tutorial that can cartoonize a portrait, producing a result that has a graphic novel feel to it, without the need for a lot of illustrative technique. Here's how to do it.



01 We have chosen an example portrait of a very fierce-looking tiger in a snowy environment. The lighting in this shot is sufficiently bright and simple with plenty of contrast and texture and therefore should convert well into our comic book style.

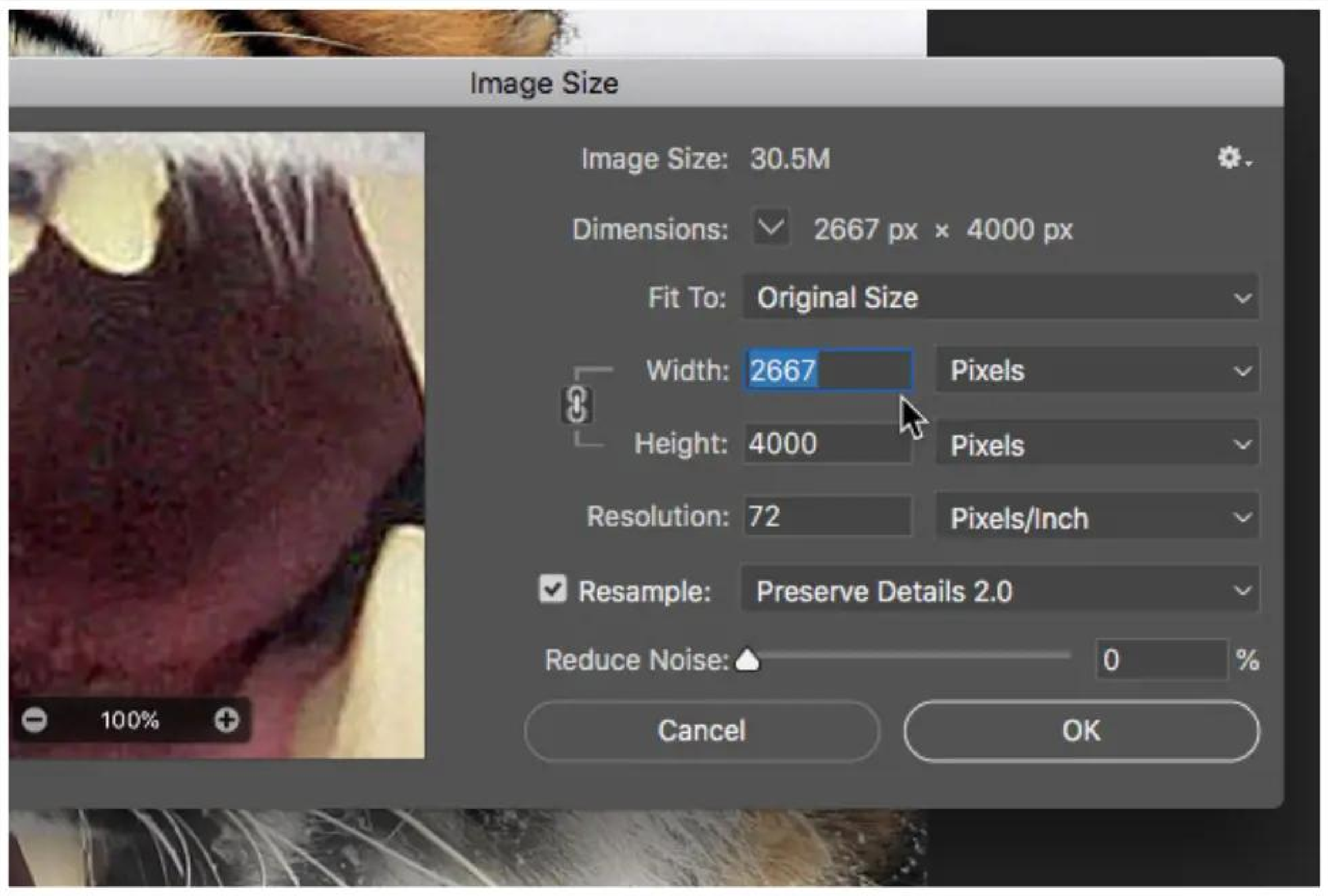
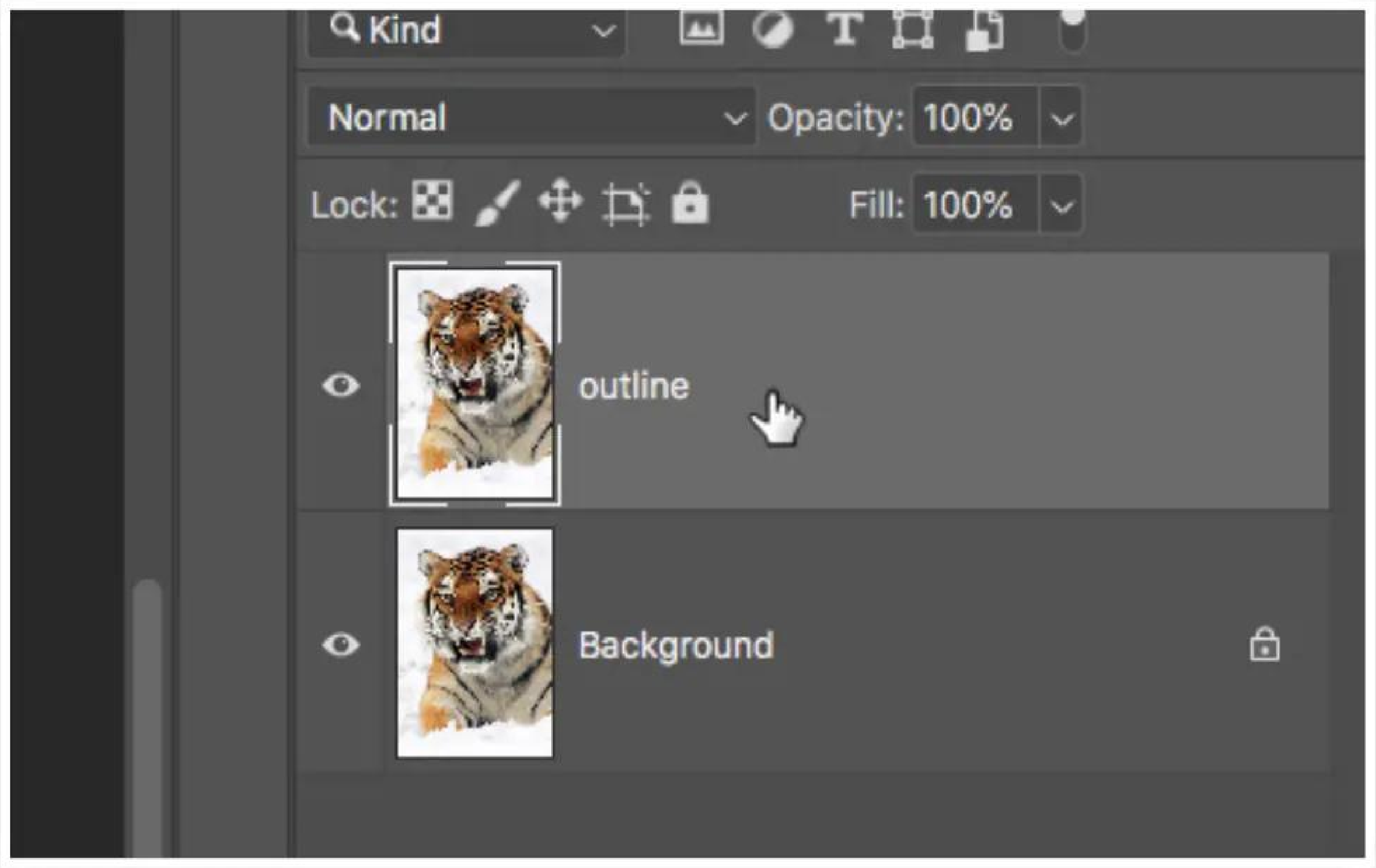


Image Size
100%
Cancel
OK

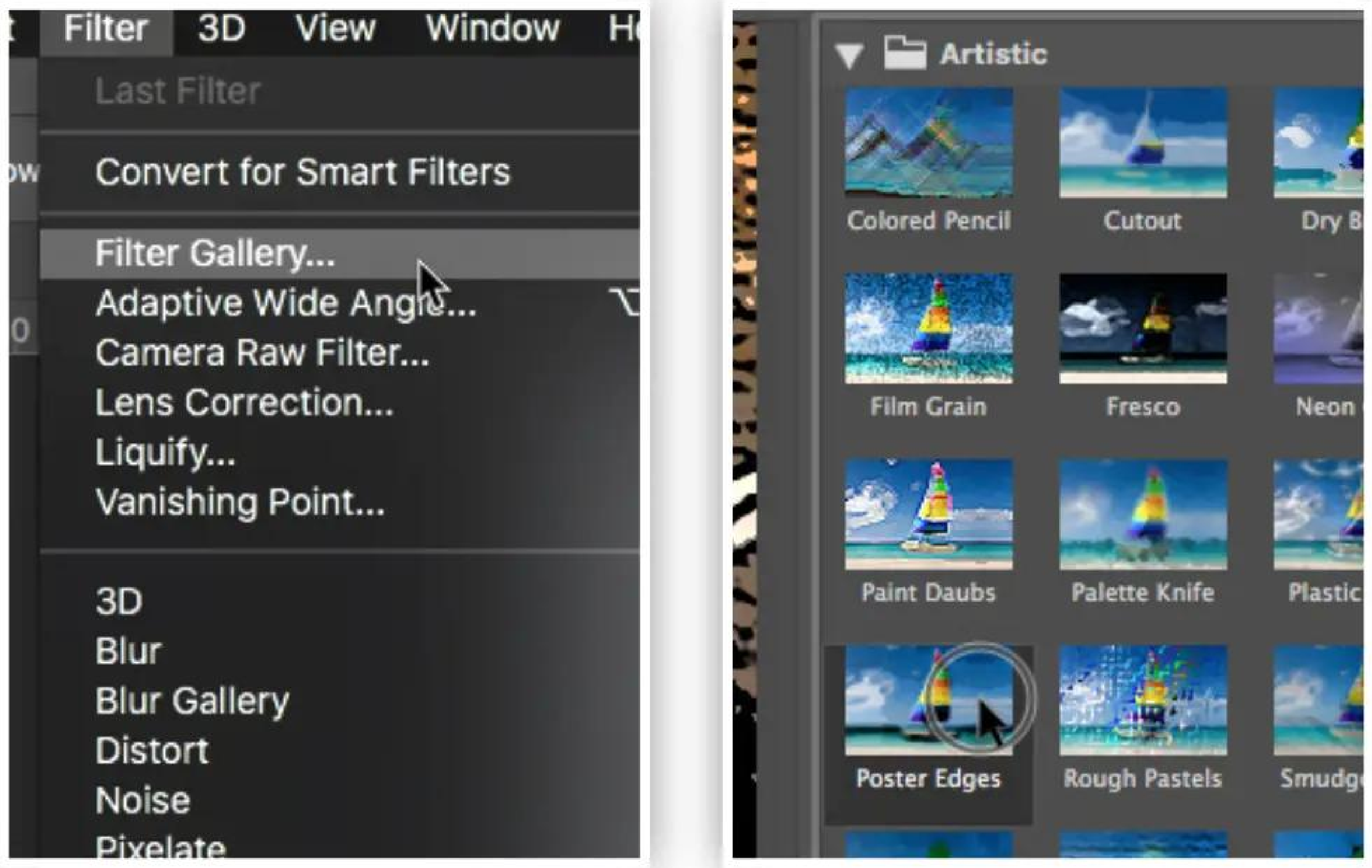
Image Size: 30.5M
Dimensions: 2667 px × 4000 px
Fit To: Original Size
Width: 2667 Pixels
Height: 4000 Pixels
Resolution: 72 Pixels/Inch
☑ Resample: Preserve Details 2.0
Reduce Noise: 0 %

02 Our example image for this tutorial is 2667 pixels wide by 4000 pixels deep and our settings to achieve the cartoon effect are based on this image size. Be aware, if you're using a different size image, your settings will need to account for this.

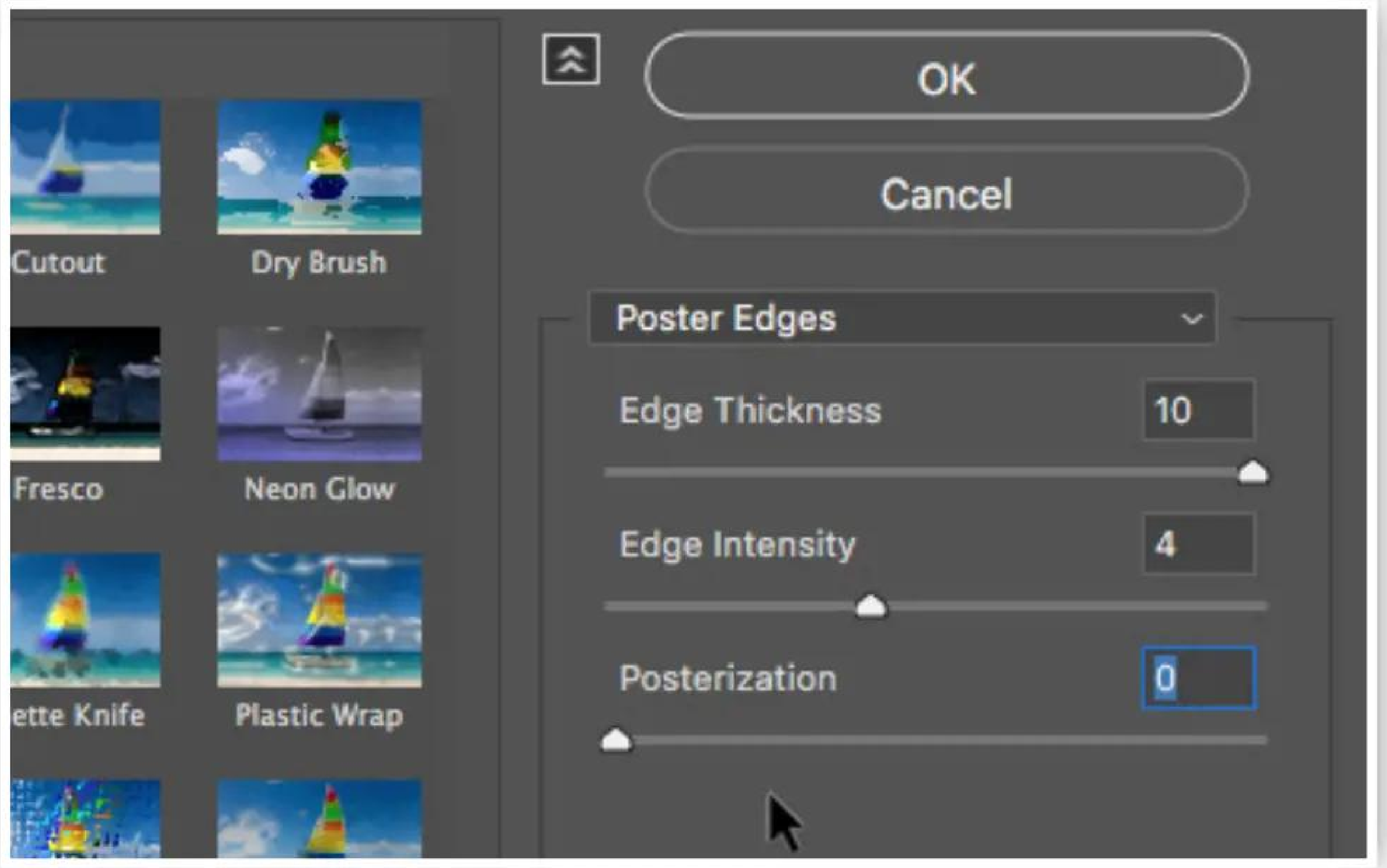

Kind
Lock:
outline
Background

Normal
Opacity: 100%
Fill: 100%

03 This technique is quite straightforward and only requires a couple of new layers. Start by pressing Cmd + J to duplicate the background layer and create a new version that sits above the original background. Call this new layer 'outline'.

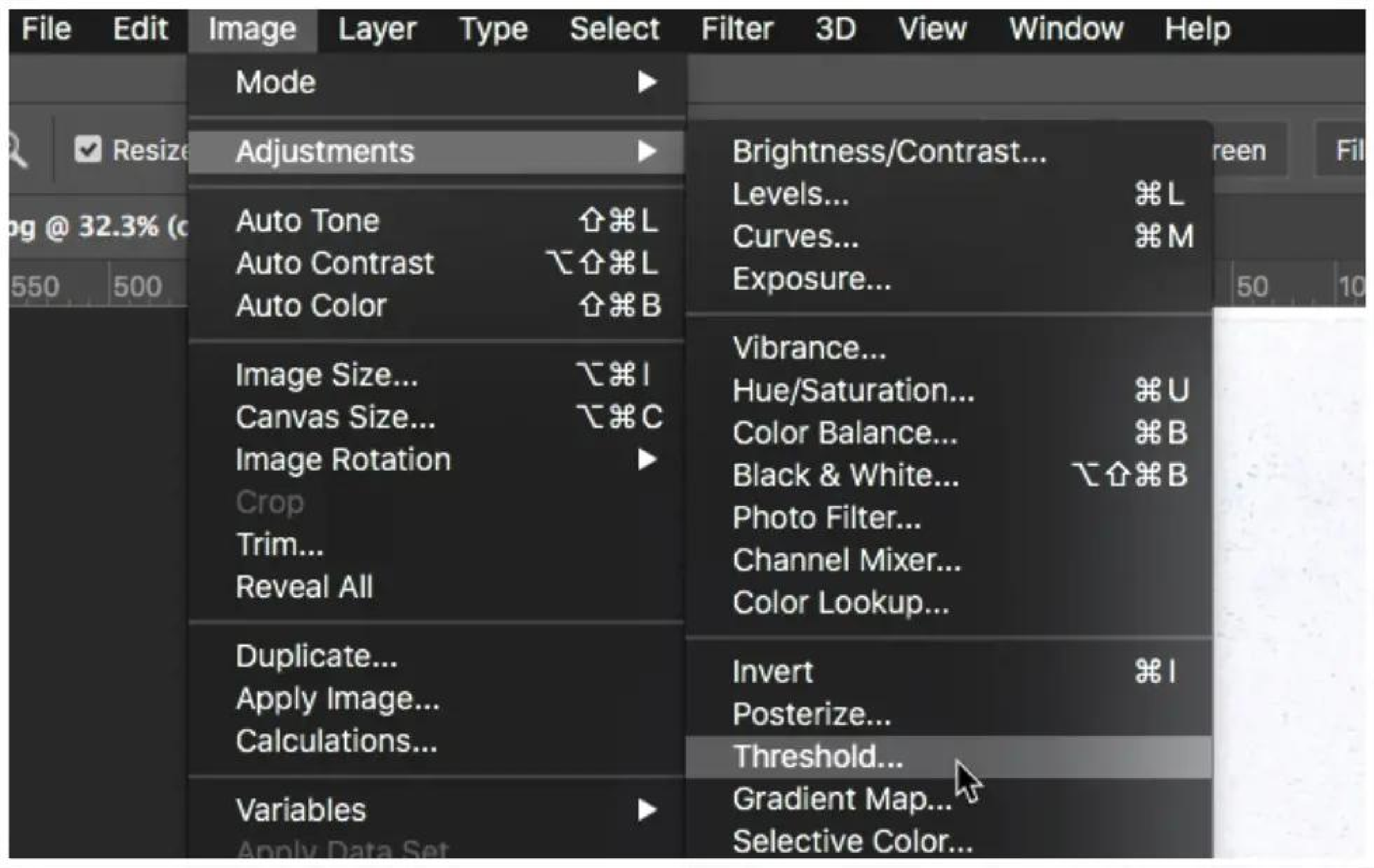

Filter
3D
View
Window
Last Filter
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Blur
Blur Gallery
Distort
Noise
Pixelate
Artistic
Colored Pencil
Cutout
Film Grain
Fresco
Neon
Paint Daubs
Palette Knife
Plastic
Poster Edges
Rough Pastels
Smudg

04 Make sure that the 'outline' layer is currently active then go to the File menu and choose Filter > Filter Gallery. You are looking for the Artistic section in the right hand panel and in this subfolder is an effect called Poster Edges.

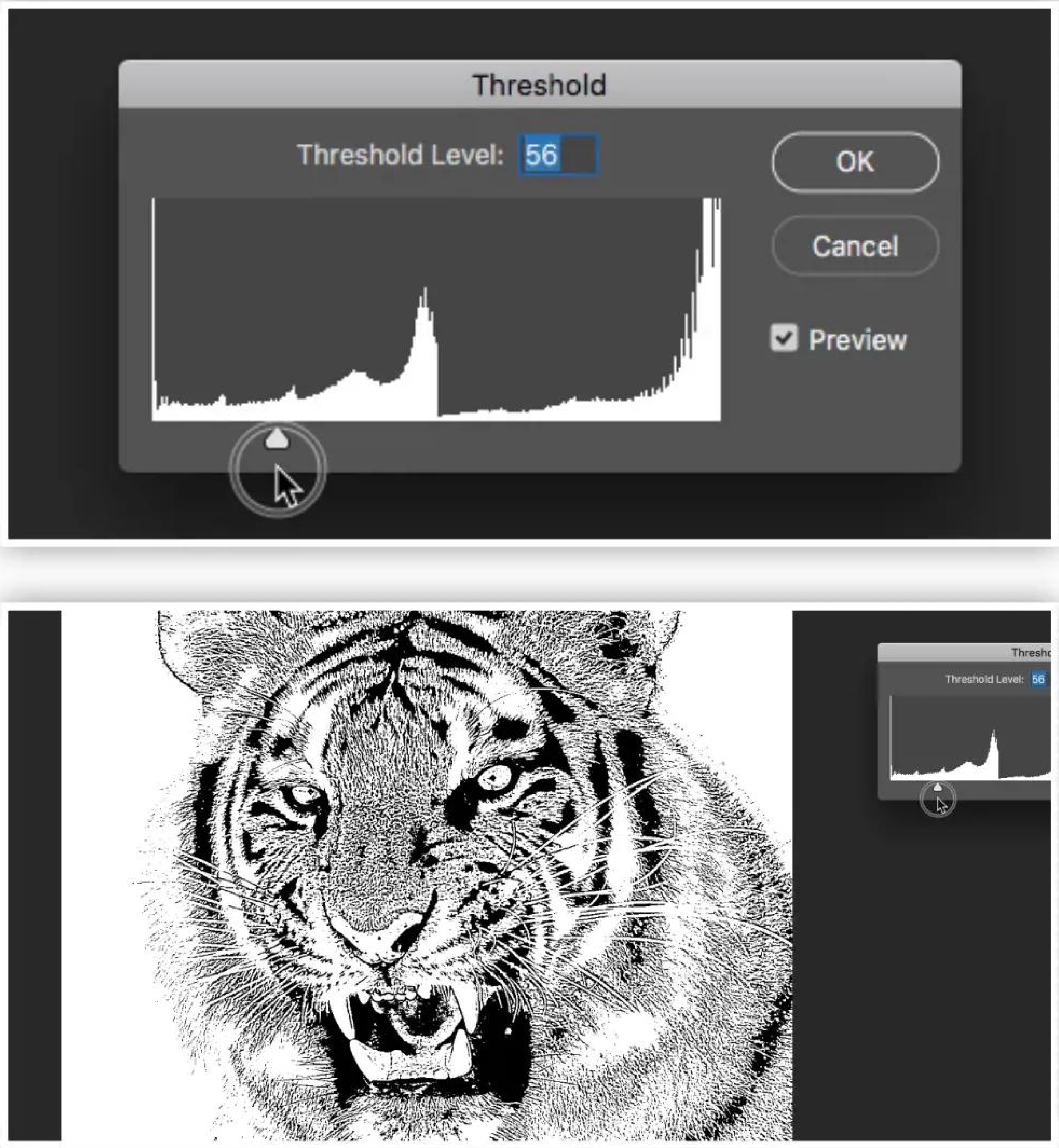

OK
Cancel
Cutout
Dry Brush
Fresco
Neon Glow
ette Knife
Plastic Wrap

Poster Edges
Edge Thickness 10
Edge Intensity 4
Posterization 0

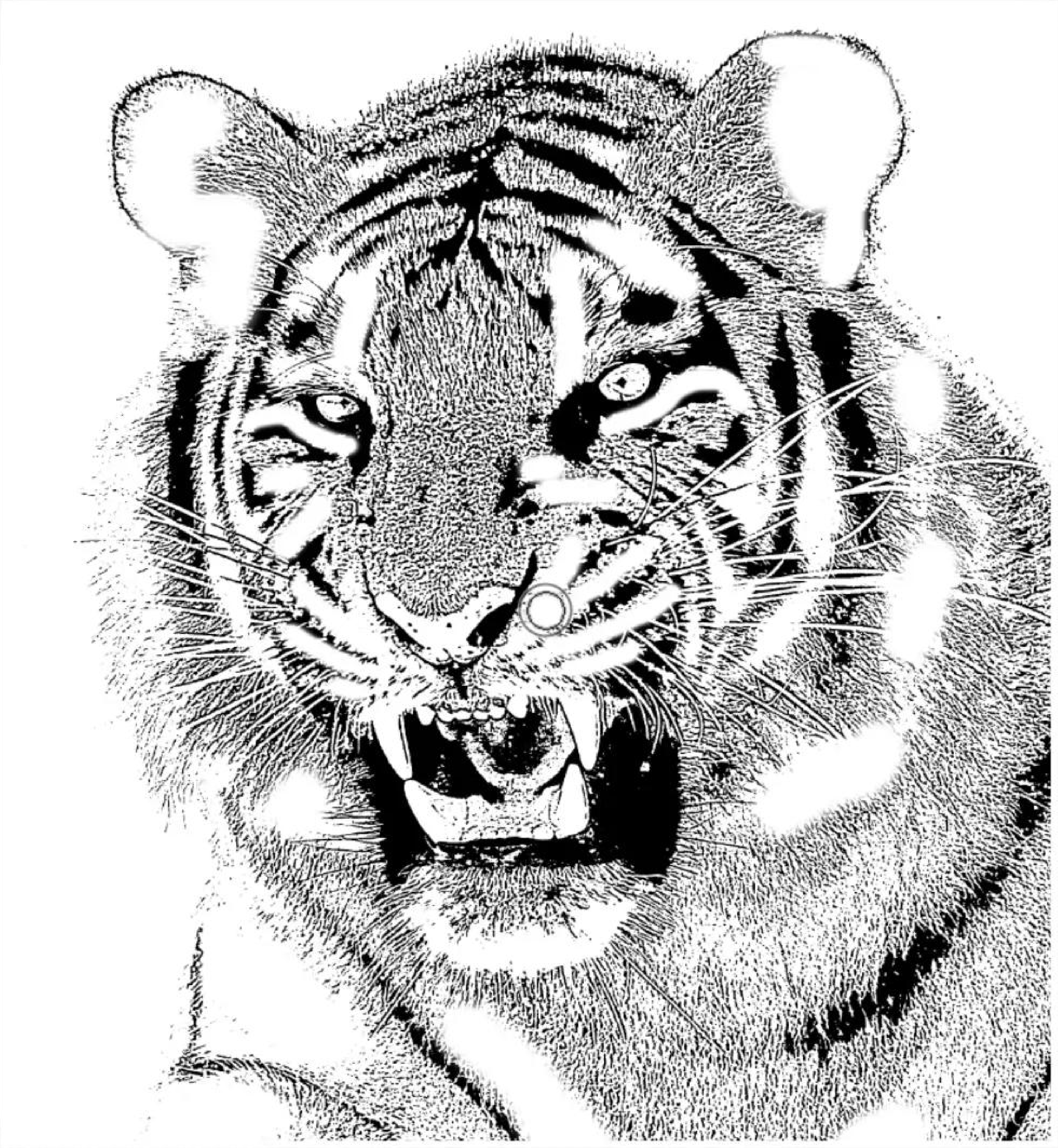
05 Click on the Poster Edges icon and set Edge Thickness to 10, Edge Intensity to 4 and Posterization to 0. The image will update in real time to show you how it looks with those settings, it will now also have black outlines. Click OK when ready.


File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...

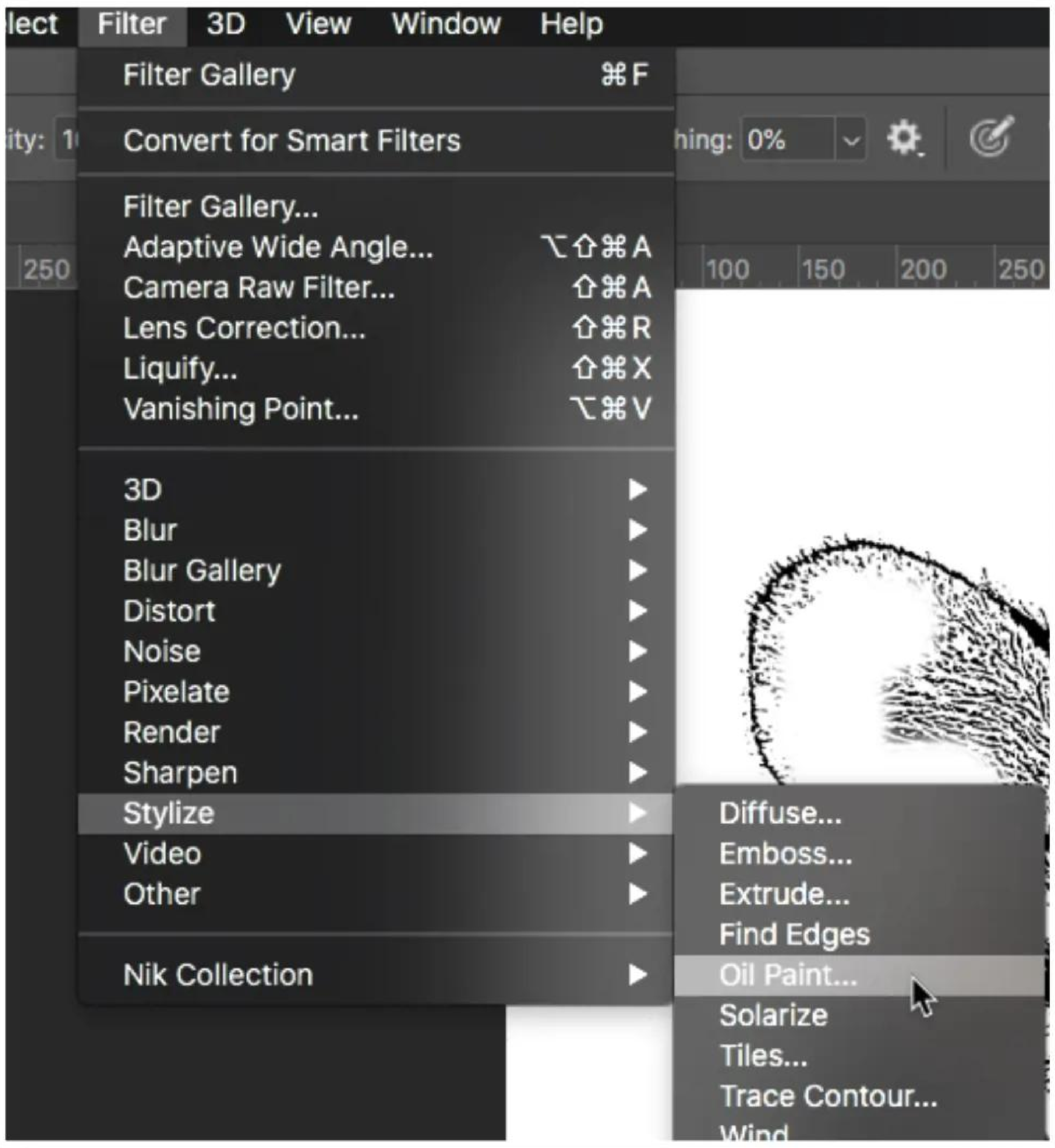
06 Now we have to turn it into a more simplistic black outline image. To do this, go to Image > Adjustments > Threshold. The image will be converted into a bitmap comprised purely of black or white. Now it is starting to look much more graphic.


Threshold
OK
Cancel
☑ Preview
Threshold Level: 56

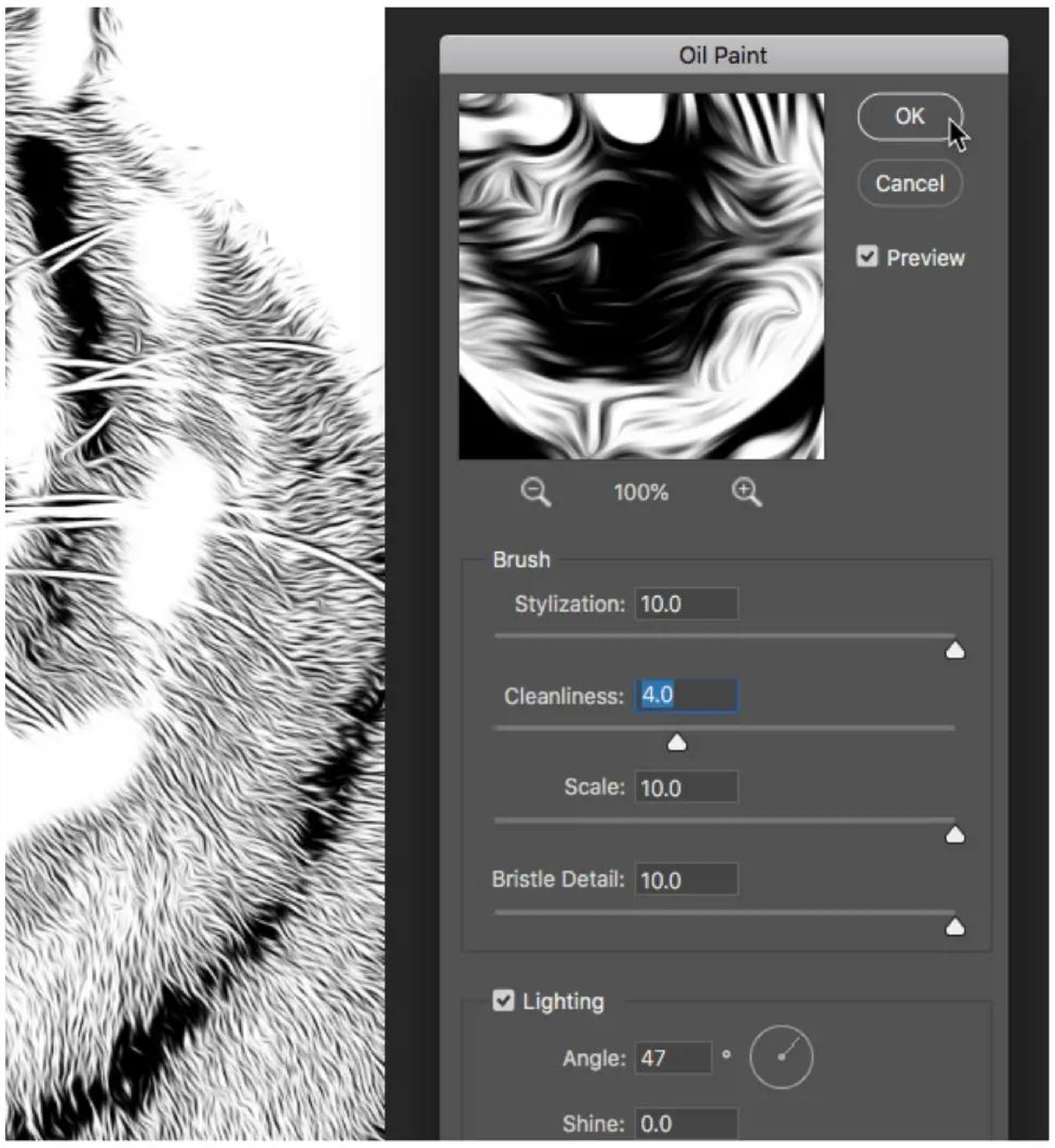
07 Push the Threshold Level slider to the left. As you do, more and more of the image will be removed as it brightens to white, we opted for a Threshold Level setting of 56. Now our portrait is looking more like an ink outline drawing.



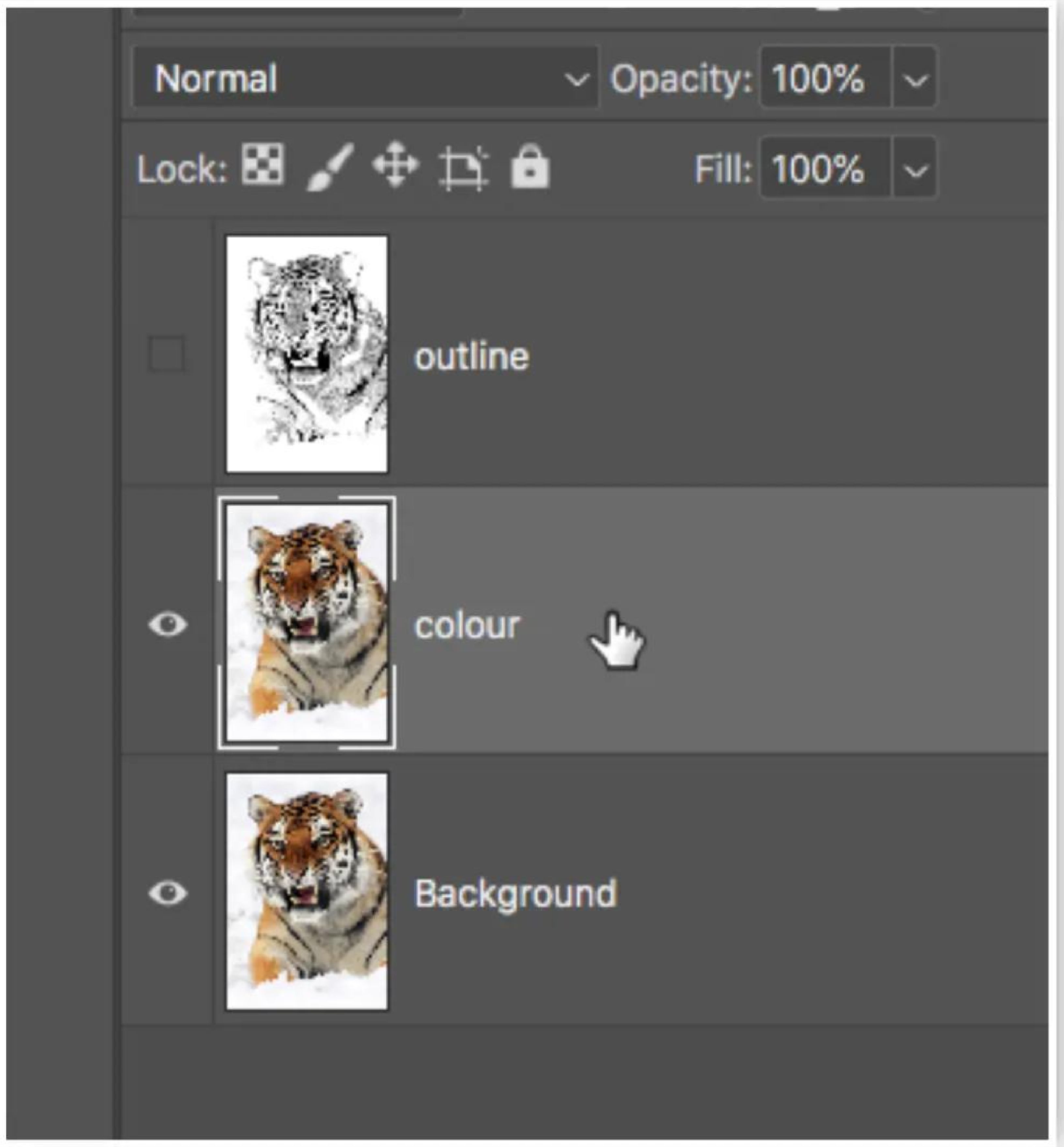
08 If you wish, you can take a small white brush and paint out any area of black detail that you feel is too intrusive on your image. We painted out the background and some areas on the tiger's chest and head to further simplify it.


lect
Filter
3D
View
Window
Help
Filter Gallery ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Blur
Blur Gallery
Distort
Noise
Pixelate
Render
Sharpen
Stylize
Video
Other
Nik Collection
Diffuse...
Emboss...
Extrude...
Find Edges
Oil Paint...
Solarize
Tiles...
Trace Contour...
Wind
hing: 0%
250
100
150
200
250

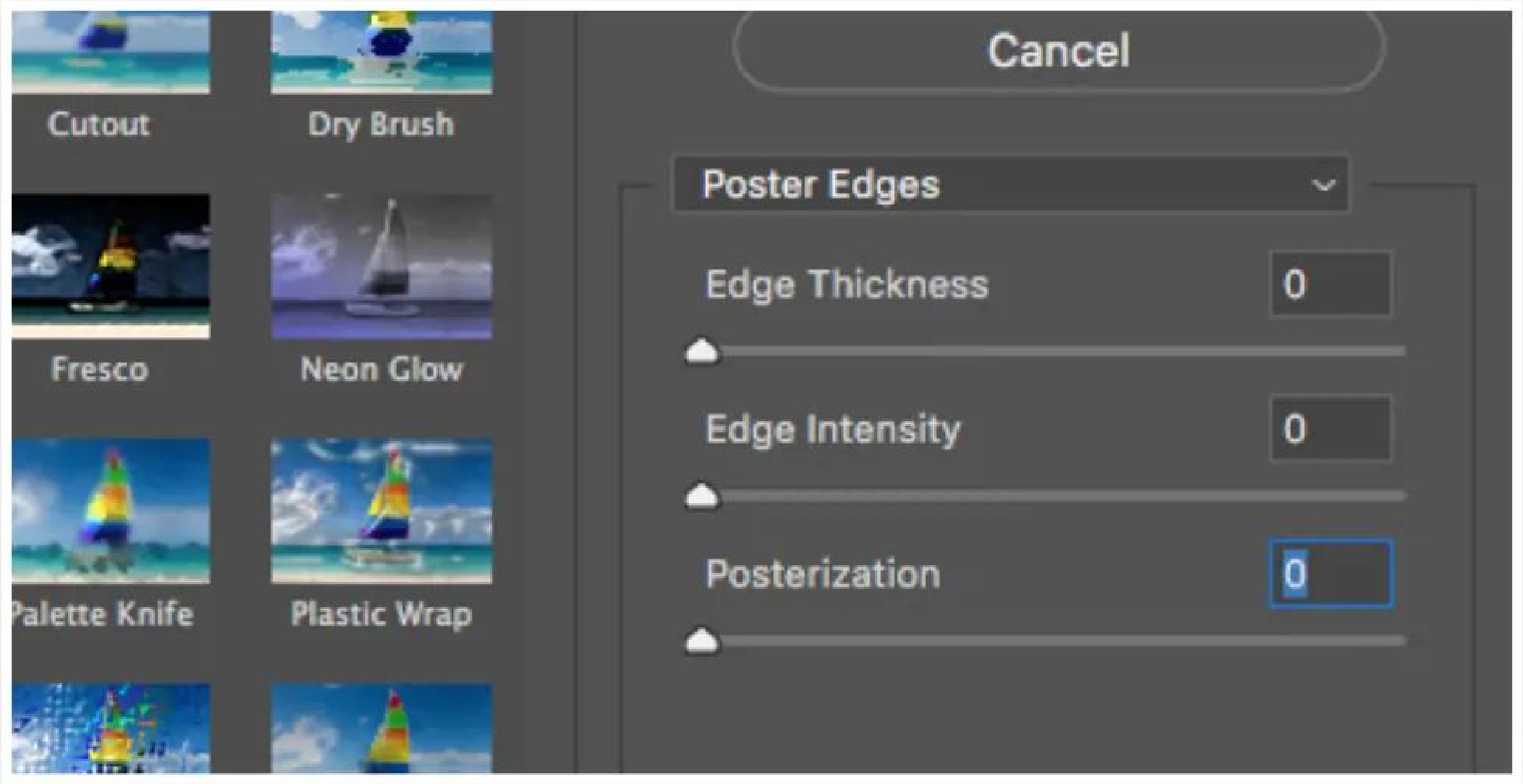
09 At this stage of the process, you may notice that the outline of the subject is a little ragged from the bitmap conversion, that's not a problem, we can smooth it out by going to the File menu and choosing Filter > Stylize > Oil Paint.

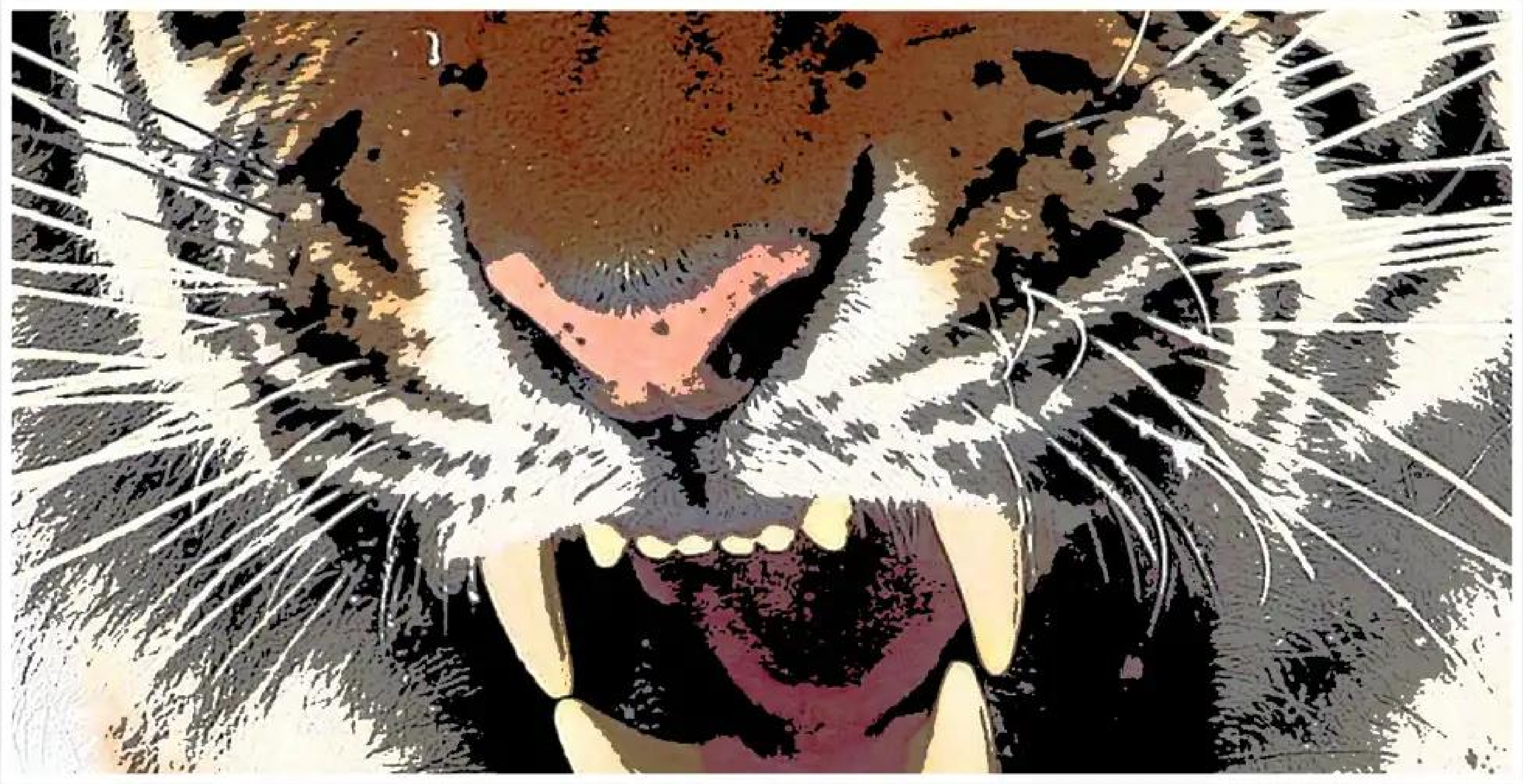

Oil Paint
OK
Cancel
☑ Preview
100%
Brush
☑ Lighting
Stylization: 10.0
Cleanliness: 4.0
Scale: 10.0
Bristle Detail: 10.0
Angle: 47 °
Shine: 0.0

10 Settings are based on personal taste, but we settled with Stylization 10.0 and Cleanliness 4.0 while Shine needs to be 0.0. Scale and Bristle Detail are both 10.0. As a result, the outlines are smoother, like brush or pen strokes. When you're happy, click OK to apply the effect.

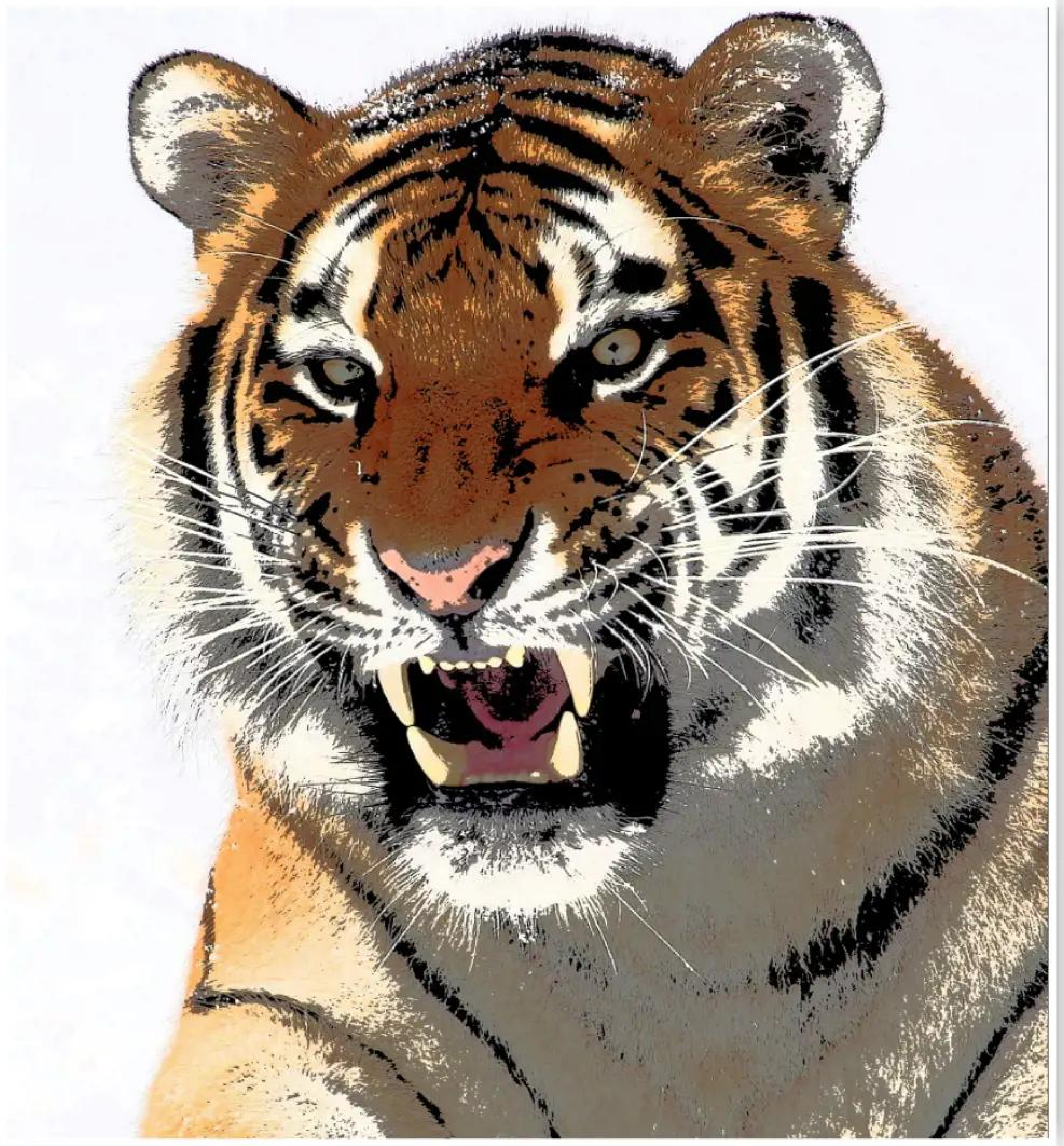

Normal
Opacity: 100%
Lock:
Fill: 100%
outline
colour
Background

11 Click back on the Background layer and press Cmd + J again, to create another duplicate that sits below the 'outline' layer then call this layer 'colour'. For the moment, you can turn off the 'outline' layer's visibility so we can work on the layer below.


Poster Edges
Edge Thickness 0
Edge Intensity 0
Posterization 0
Cancel
Cutout
Dry Brush
Fresco
Neon Glow
Palette Knife
Plastic Wrap



12 Make sure that the 'colour' layer is active then go to the File menu and choose Filter > Filter Gallery once more before choosing the Poster Edges effect again. This time set Edge Thickness to 0, Edge Intensity to 0 and Posterization to 0.



13 Now, the copy of the image on the 'colour' layer has had the number of colours that are used in the photo reduced to give a more toonish quality. We can enhance that still further in the next step. Click OK to apply the Poster Edges effect.

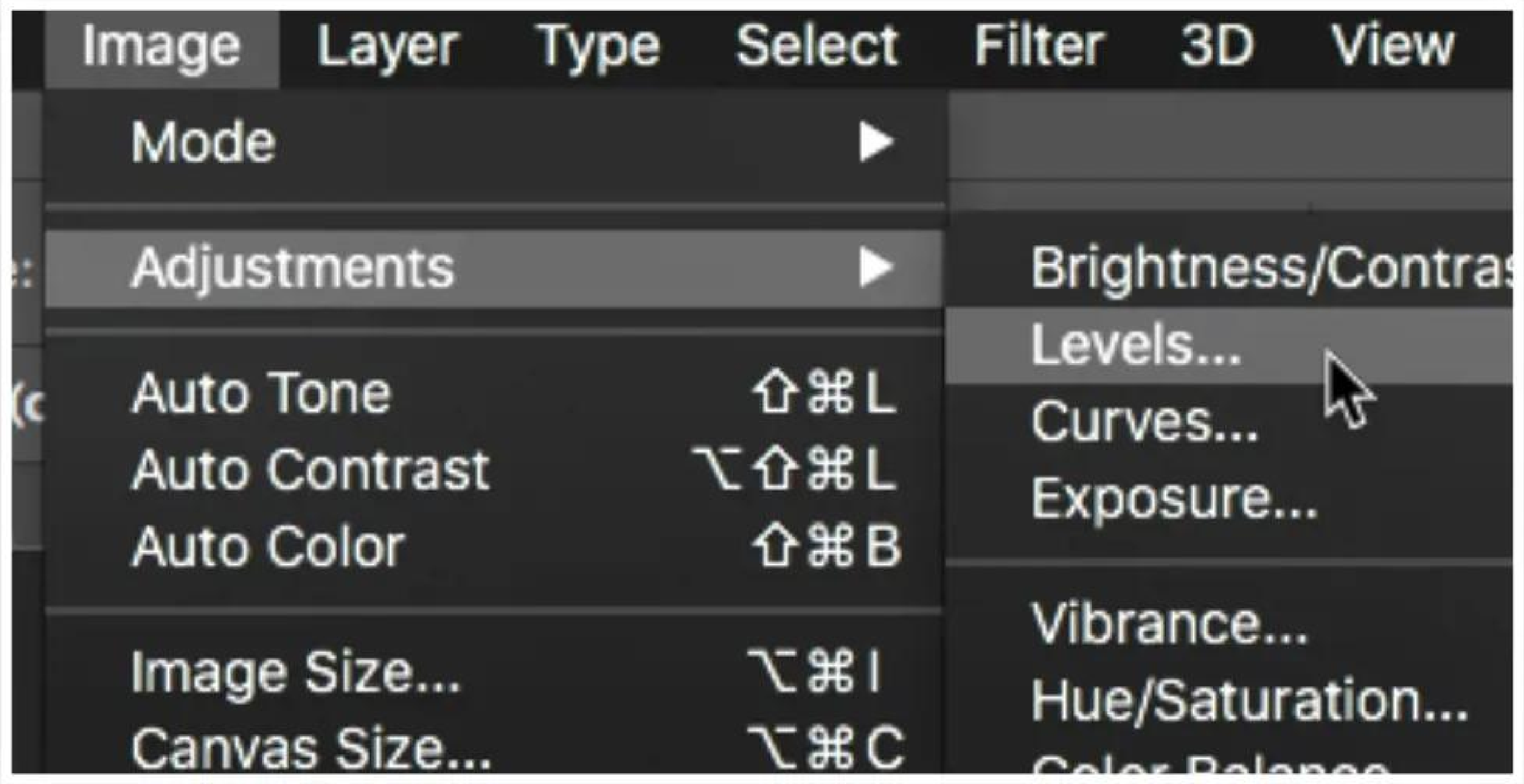
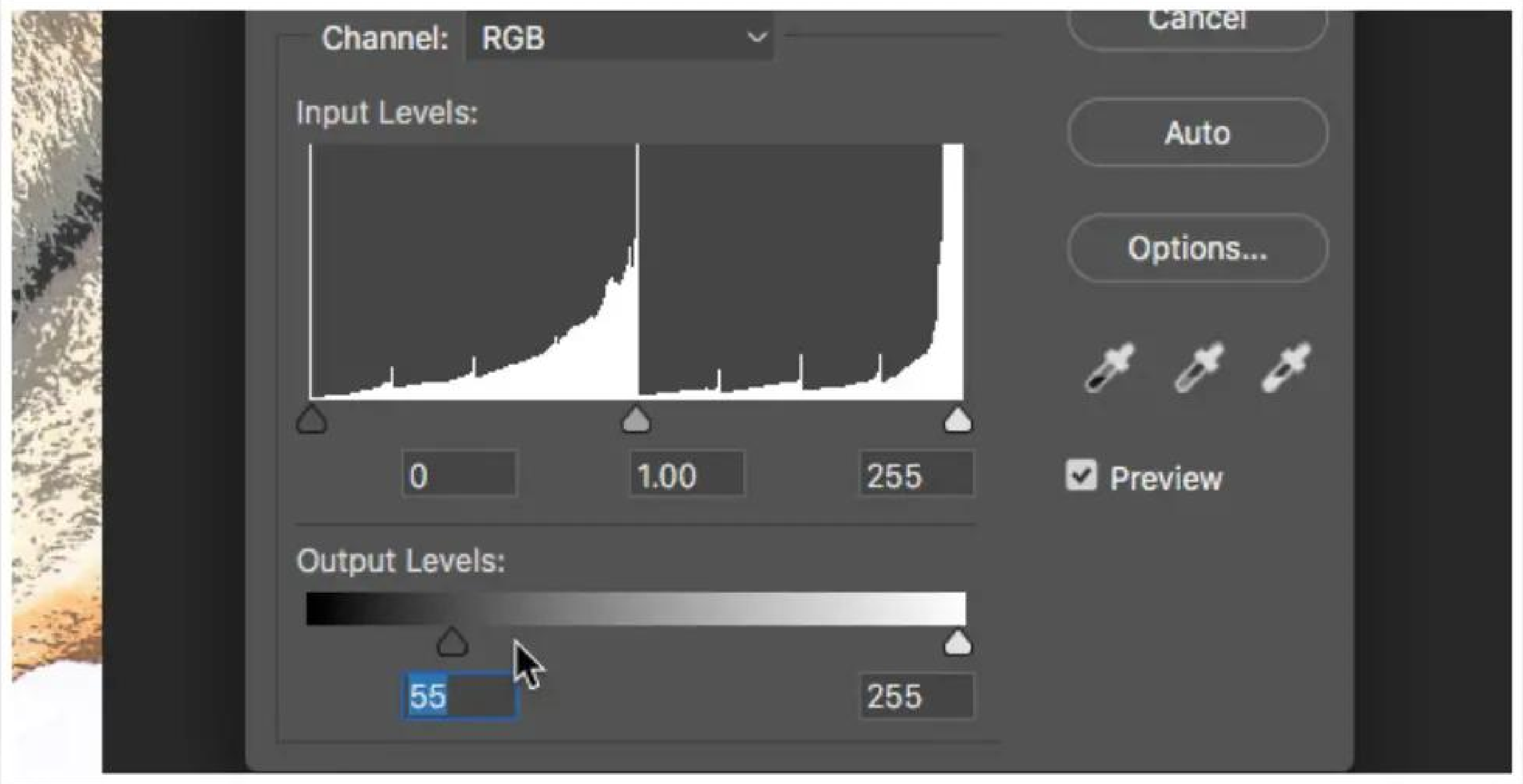


Image
Layer
Type
Select
Filter
3D
View
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Brightness/Contras
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...


Channel: RGB
Input Levels: 0 1.00 255
☑ Preview
Output Levels: 55 255
Cancel
Auto
Options...

14 Next, go to Image > Adjustments > Levels (Cmd + L) and pull the Shadows Output Levels slider slightly to the right to reduce the contrast and lighten the image a little. Click OK to continue when you are happy with the adjustments.

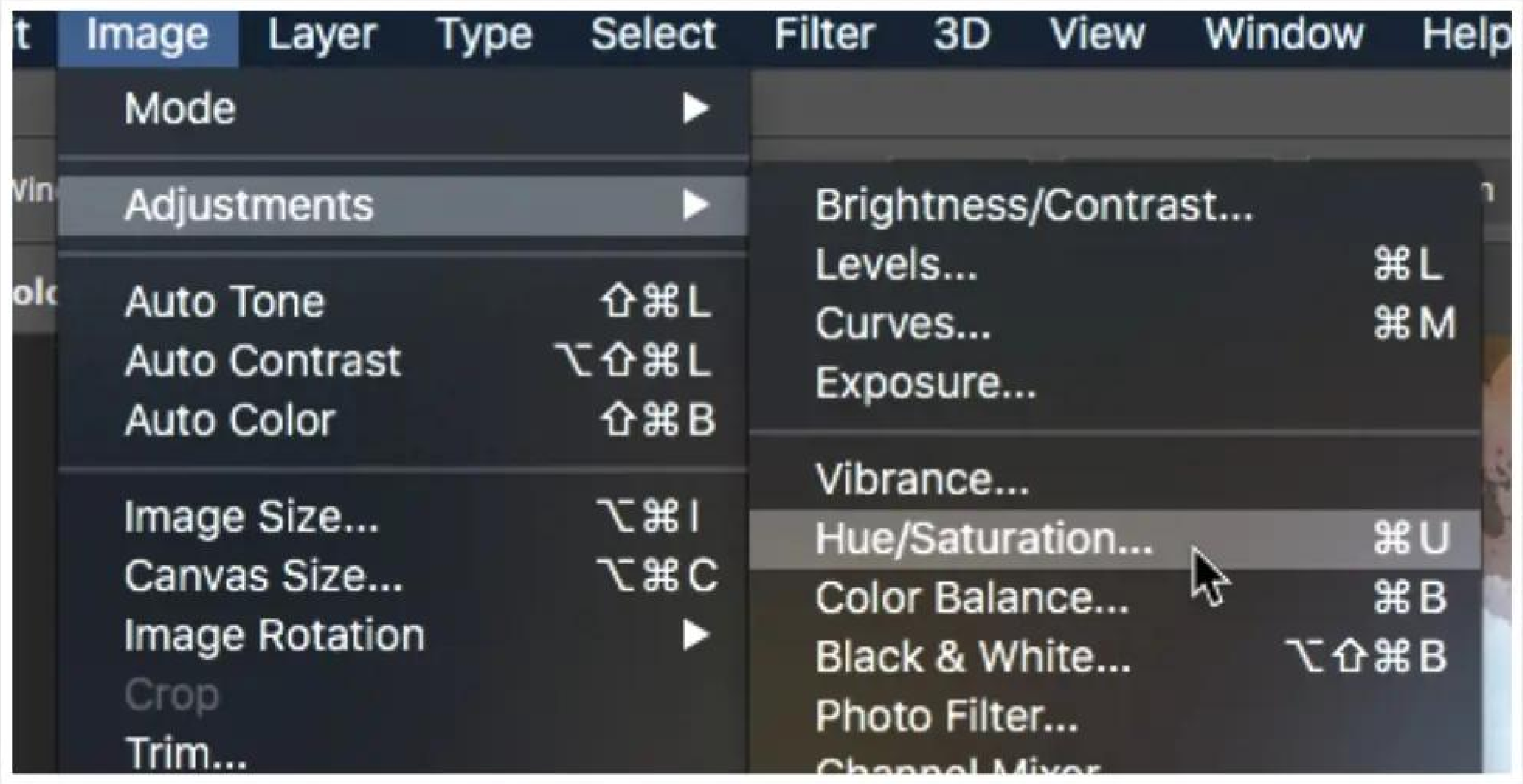
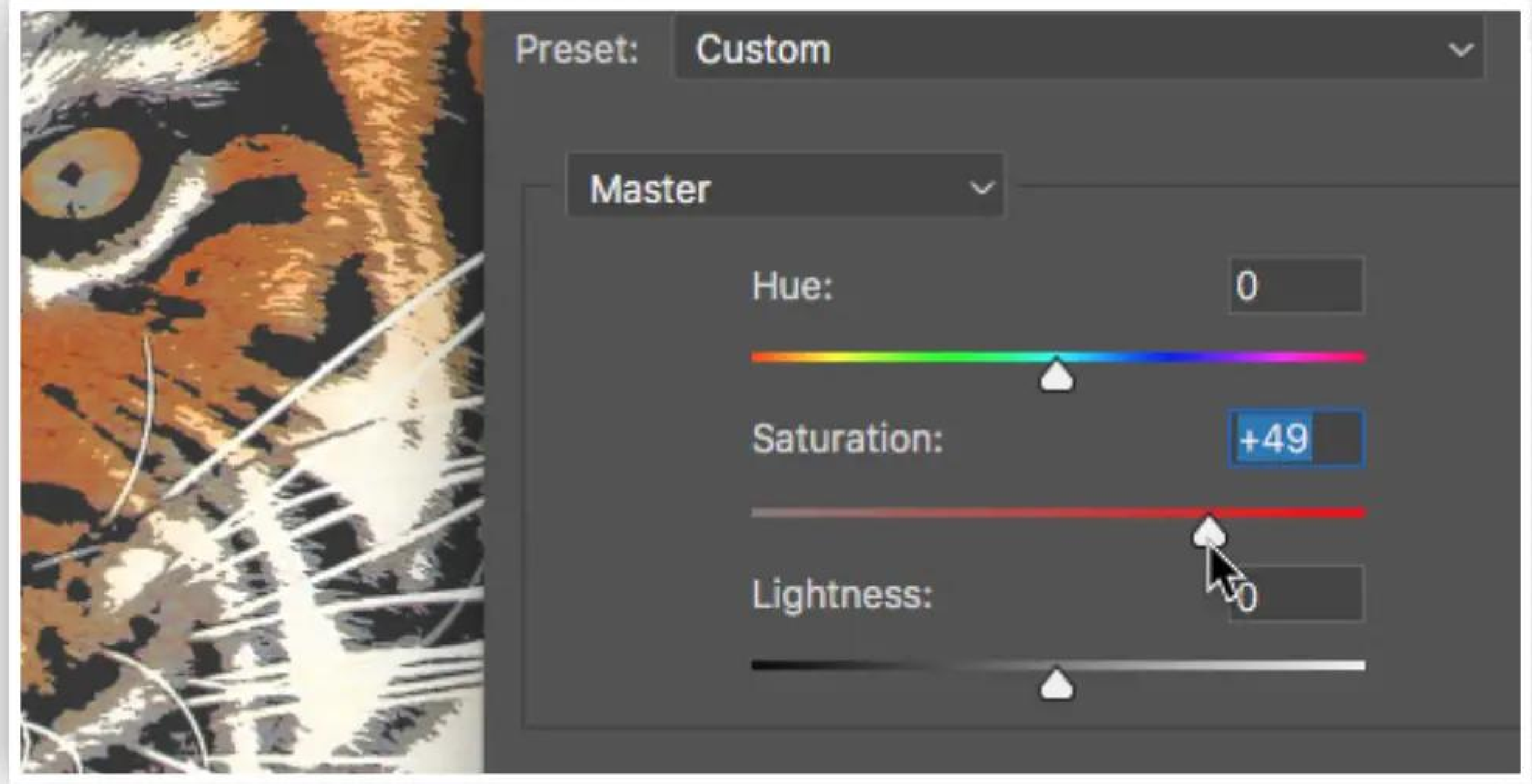


Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...



Preset: Custom

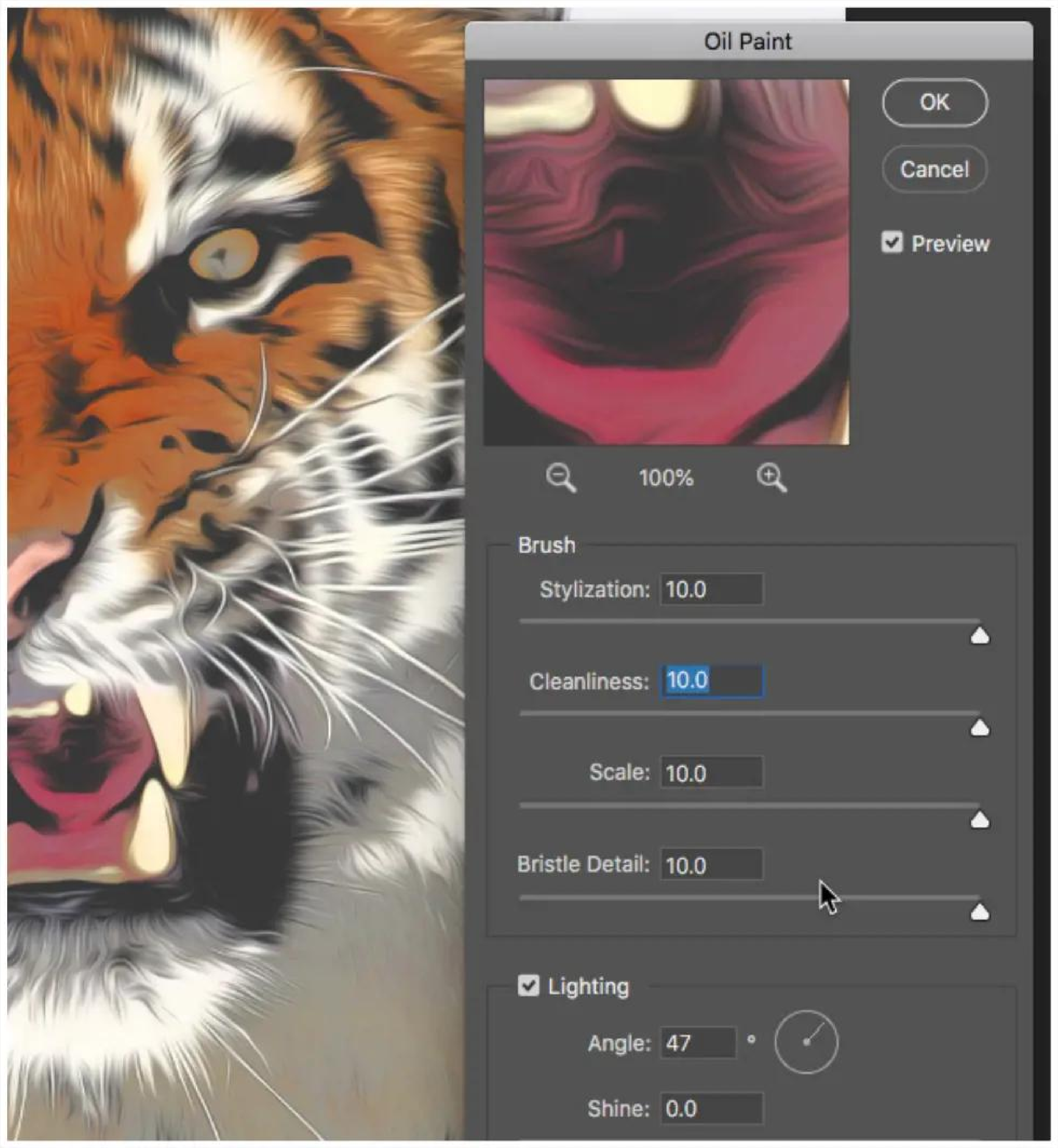
Master

Hue: 0

Saturation: +49

Lightness: 0

15 Next, go to Image > Adjustments > Hue/Saturation (Cmd +U) and push the Saturation slider right, to about +49 this will add a lot of vibrancy to the image while making the colours purer and brighter. Click OK to apply the saturation.


Oil Paint
OK
Cancel
☑ Preview
100%

Brush

Stylization: 10.0

Cleanliness: 10.0

Scale: 10.0

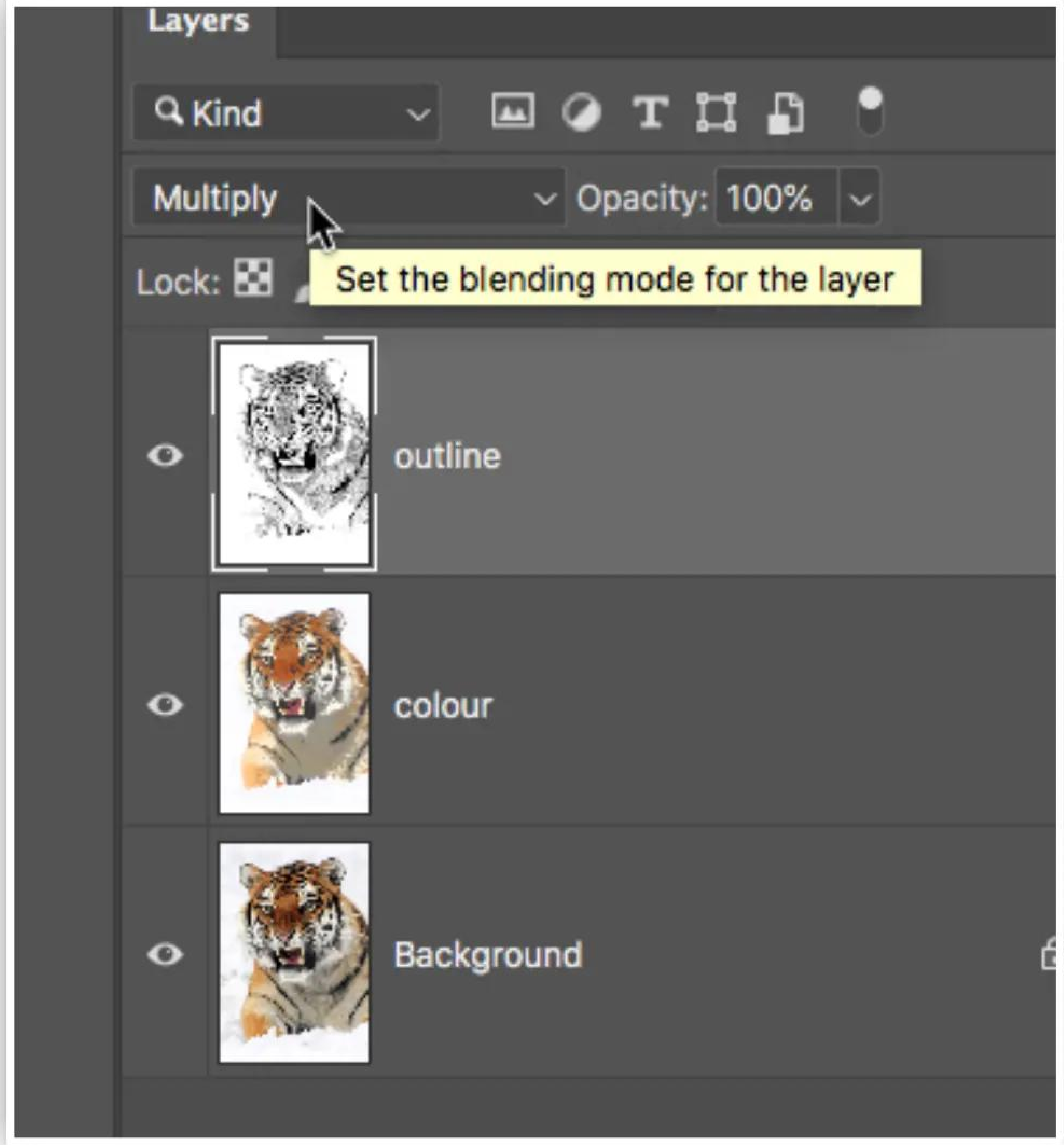
Bristle Detail: 10.0

☑ Lighting

Angle: 47 °

Shine: 0.0

16 Now we need to soften the colour image a little. Go to Filter > Stylize > Oil Paint and this time make the Stylization, Cleanliness, Scale and Bristle Detail all 10.0 and set Shine at 0.0. This creates a brushed feel to the image while remaining quite graphic. Click OK when ready.

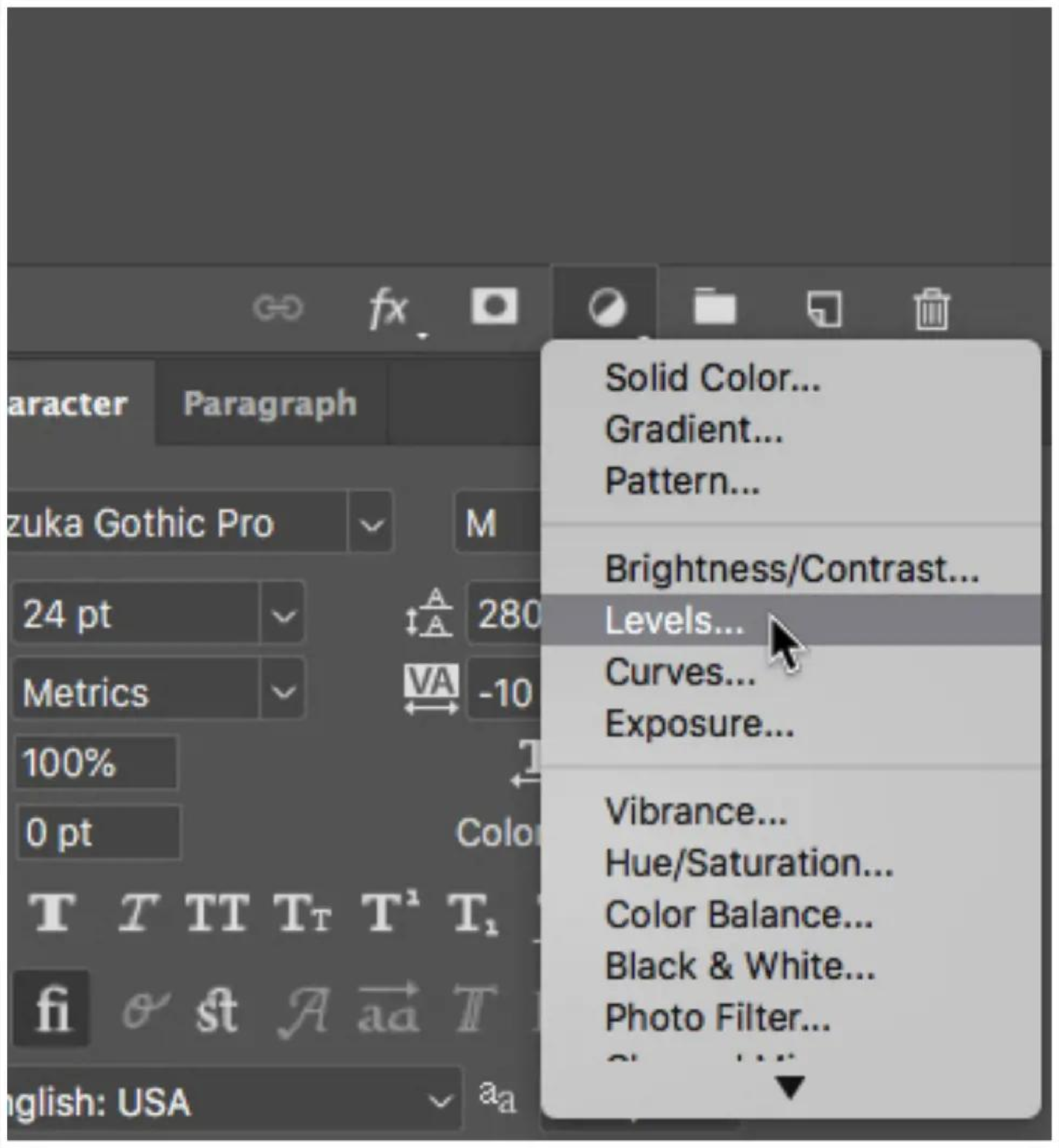

Layers
Kind
Set the blending mode for the layer
outline
colour
Background

Multiply

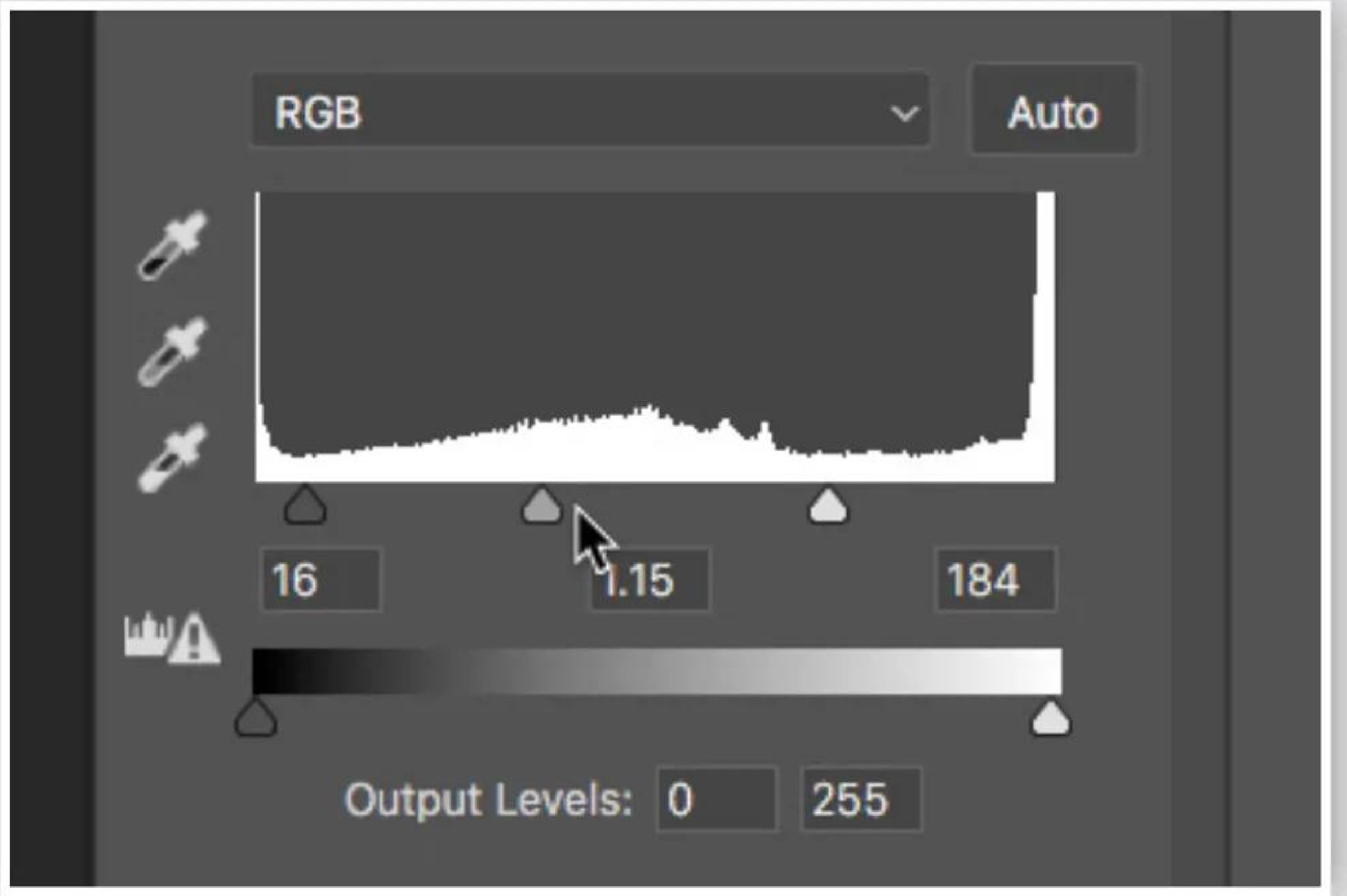
Opacity: 100%

Lock:

17 Back in the layers palette, turn on the visibility of your 'outline' layer and then set its blend Mode to Multiply. When you do, the black outline blends with the colour image below, the white areas disappear and your cartoon character appears.

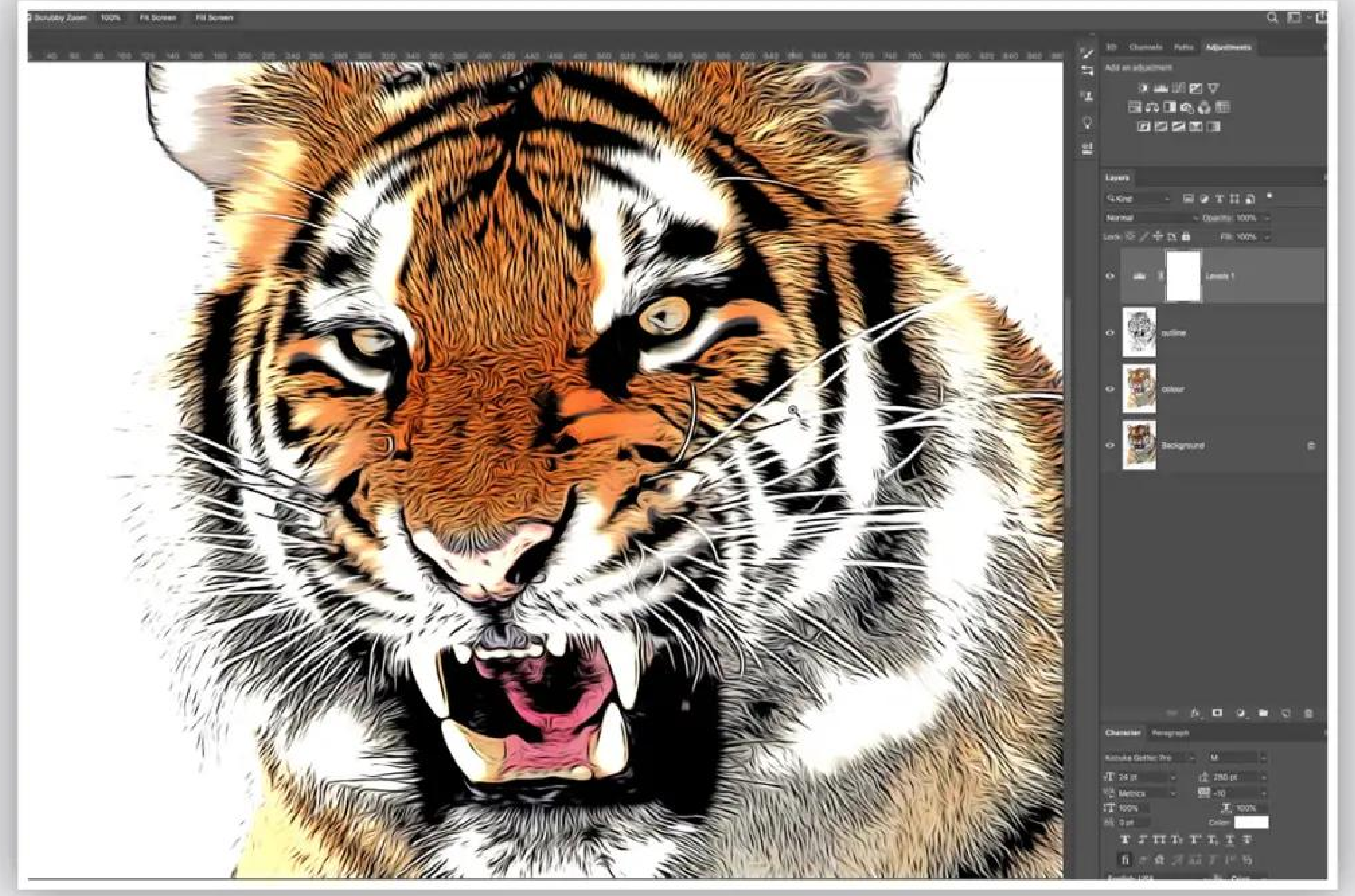

aracter
Paragraph
zuka Gothic Pro
M
24 pt
280
Metrics
-10
100%
0 pt
Colo
nglish: USA
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...

18 The next step is purely optional, but if you want to you can adjust the brightness and contrast of the image a lot more to enhance the cartoon feel. Click on the Create New Adjustment Layer button and choose Levels from the menu.



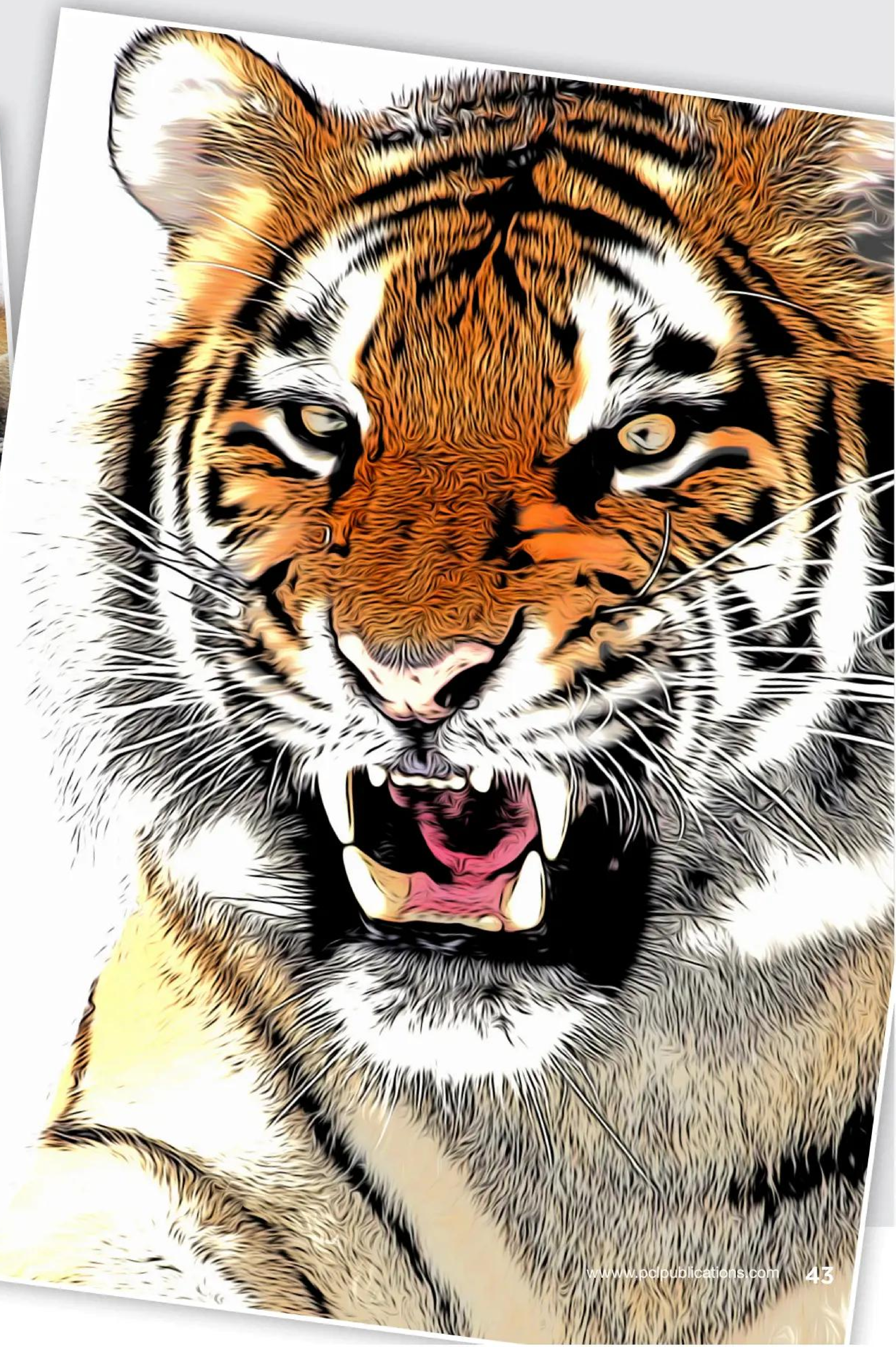
16 1.15 184

Output Levels: 0 255



19 A new adjustment layer called 'Levels 1' will be added, make sure it is at the top of the layer stack. If you pull the Shadows and Highlights sliders towards the centre of the histogram, you will add contrast and a little more punch to the image.

20 After just a few simple steps, your cartoon image is completed. Your photo has been transformed and you now have a character that is ready to take its place in a graphic novel, cartoon strip, or just as a simple toon avatar.



Cartoon capers in Photoshop

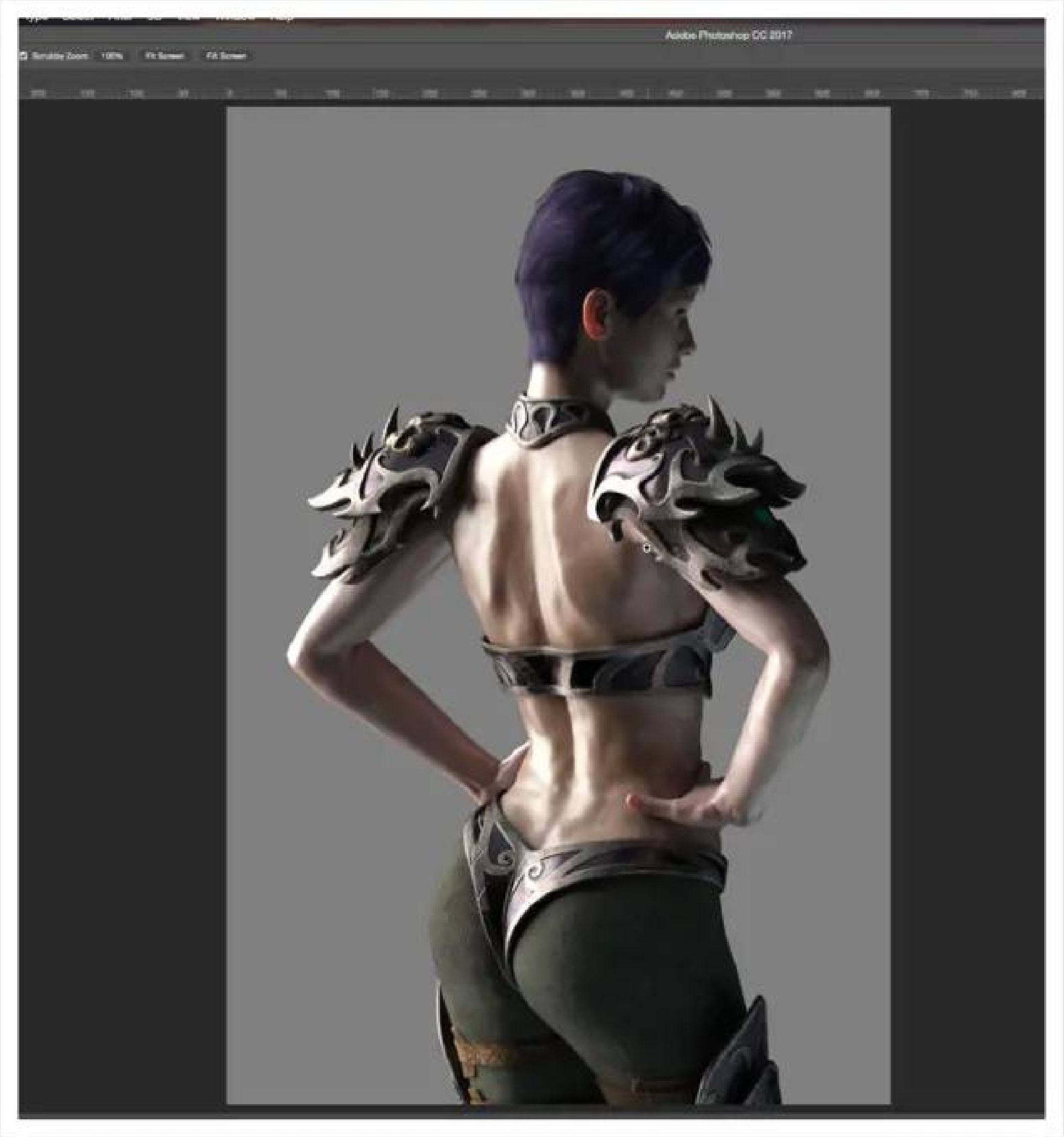
A great idea for graphic portraits and toon characters.

AFTER
BEFORE

Stone Skin Effect

A fun technique for human statues

An intrepid heroine in some fantasy realm is wandering through some dark and dangerous dungeon and happens upon a hideous Medusa who instantly turns her into stone. It's a familiar scene from Greek mythology and the pages of fantasy art. For Medusa, turning someone into stone was all too easy. For the rest of us, however, we need a little help from Photoshop, a suitable hero image, and a picture of some rocks that were taken at a local beach. Here's a fun tutorial that lets you turn flesh into stone and also learn about a more advanced form of the familiar Blend Mode process.



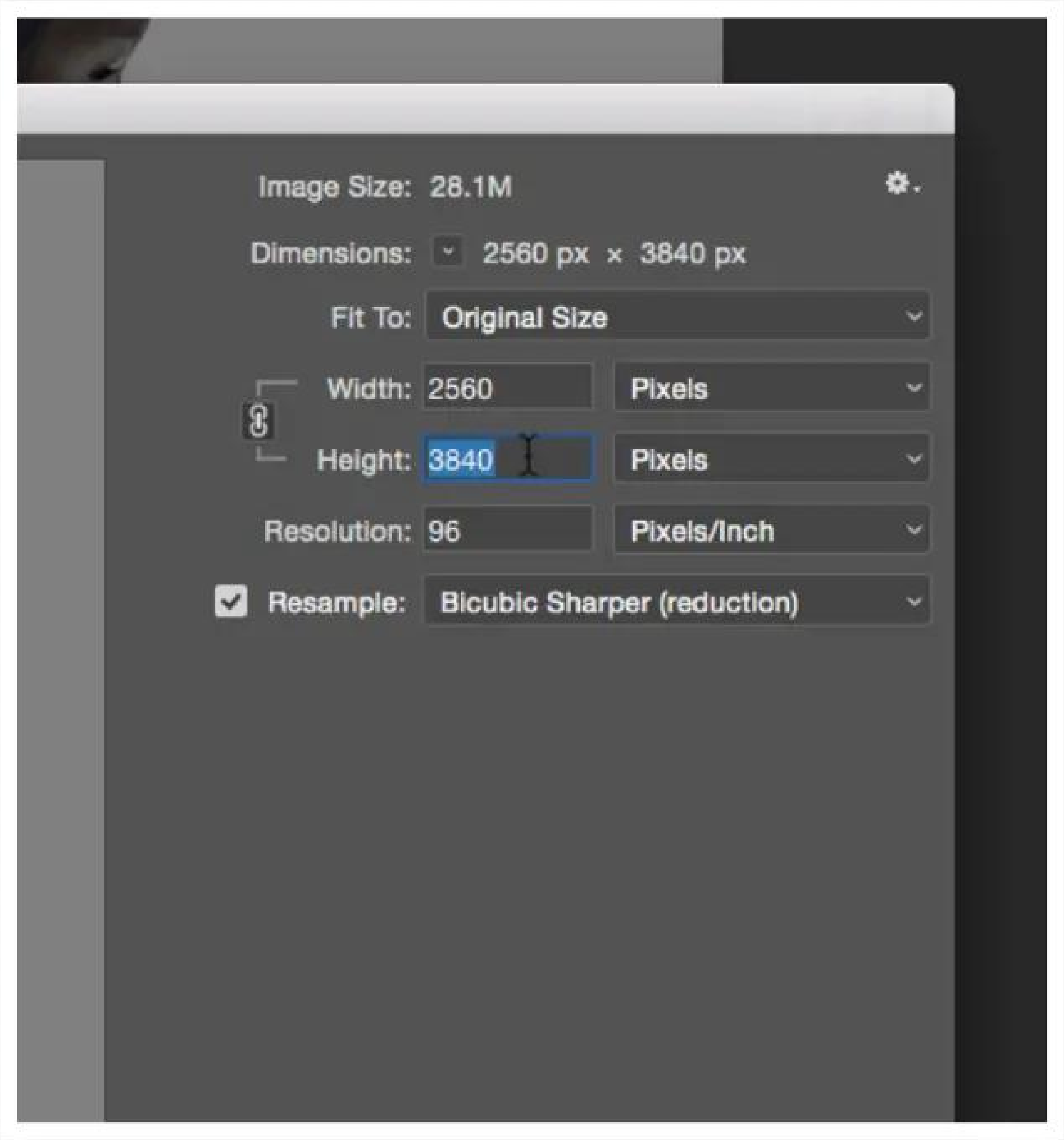
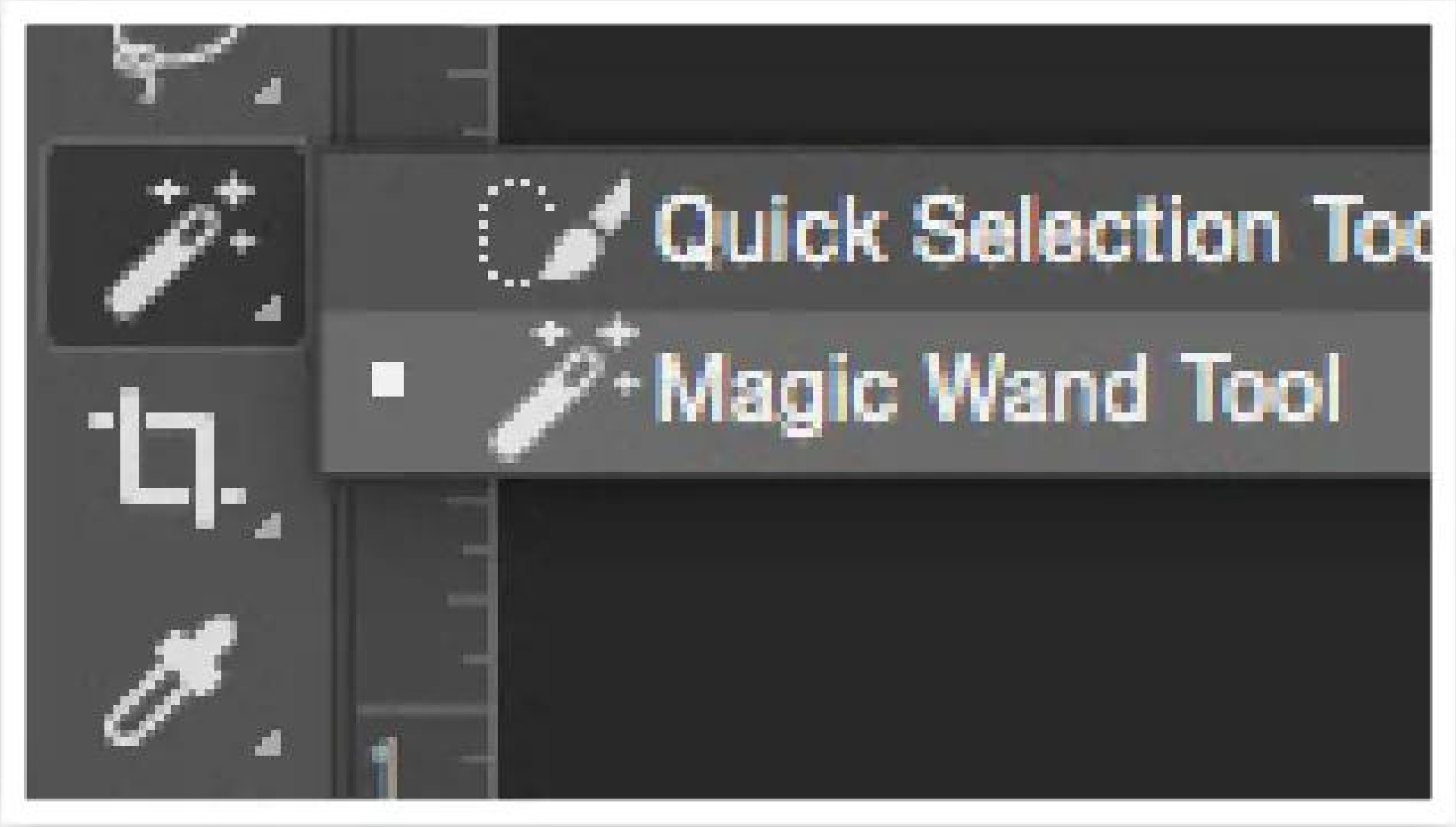
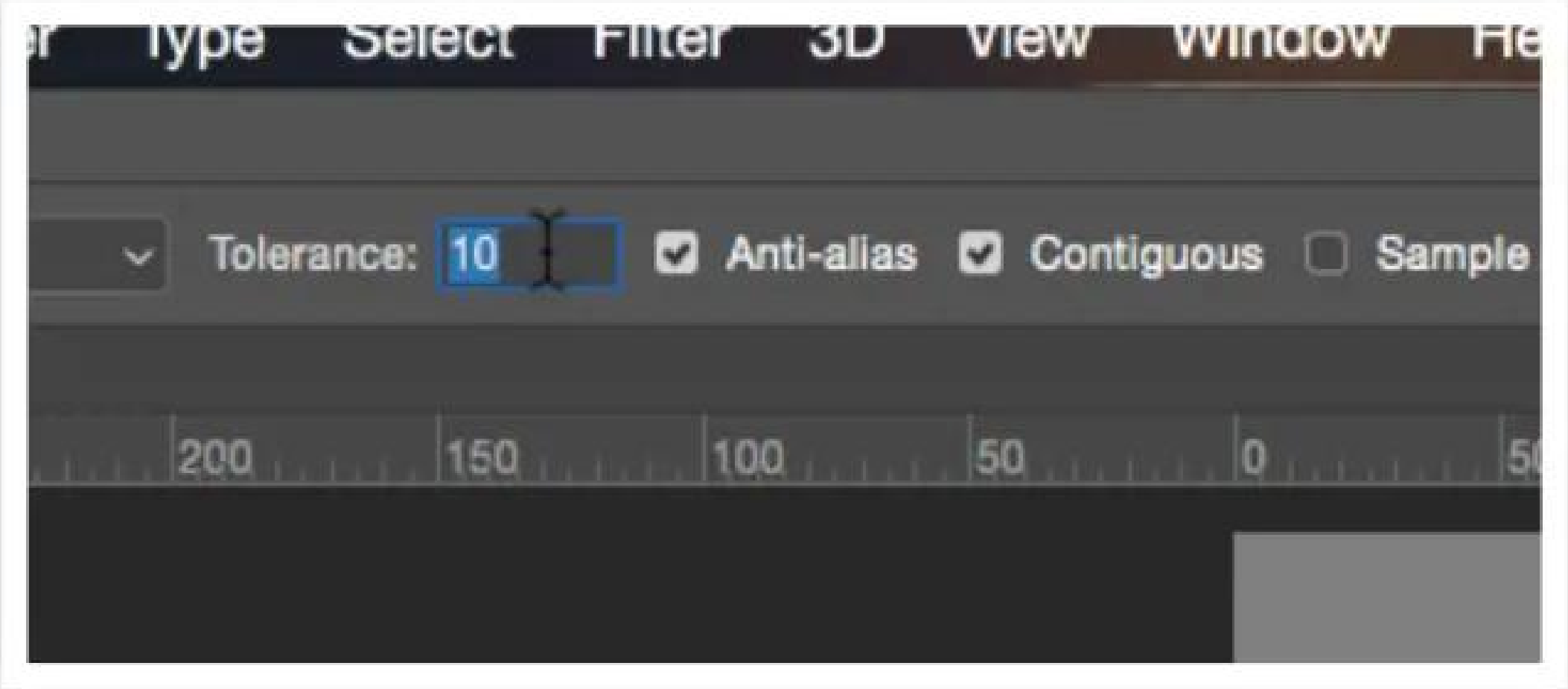


Image Size: 28.1M
Dimensions: 2560 px × 3840 px
Fit To: Original Size
Width: 2560 Pixels
Height: 3840 Pixels
Resolution: 96 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)


Quick Selection Too
Magic Wand Tool



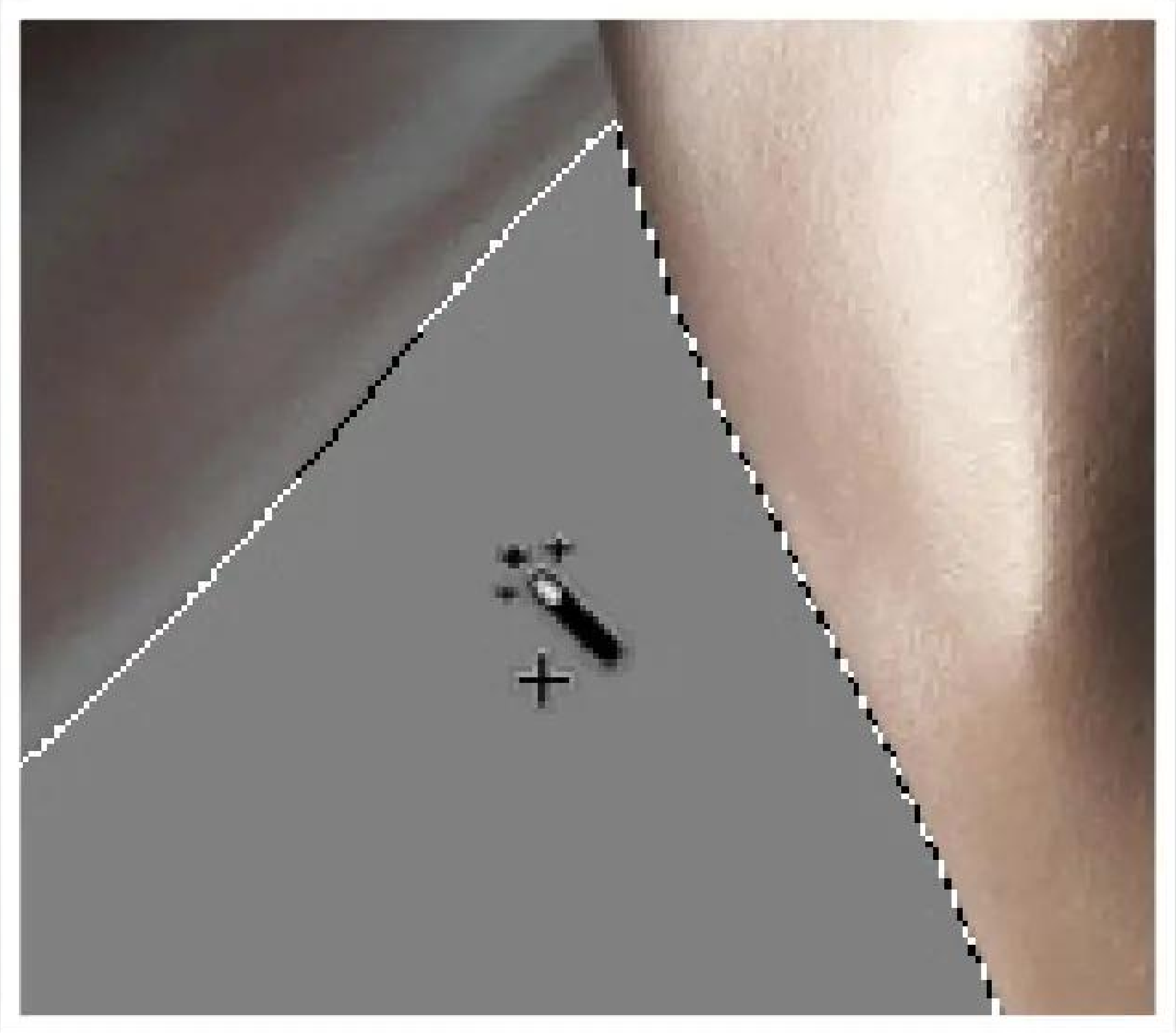
Tolerance: 10 ☑ Anti-alias ☑ Contiguous ☐ Sample

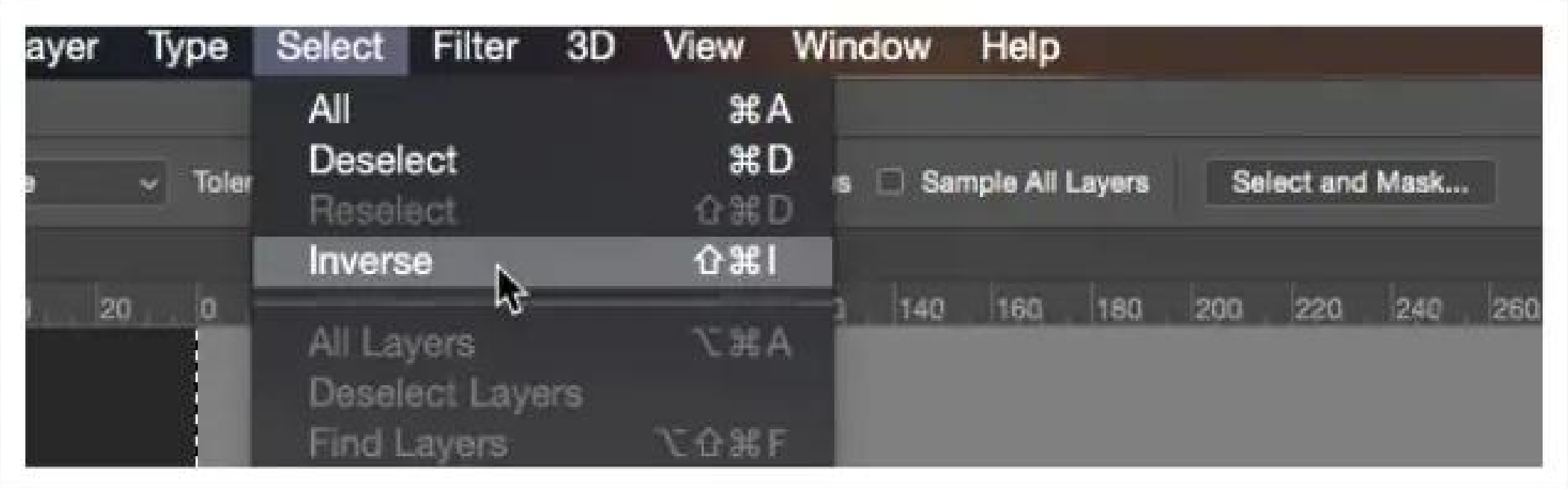
Type Select Filter 3D View Window He
200 150 100 50 0

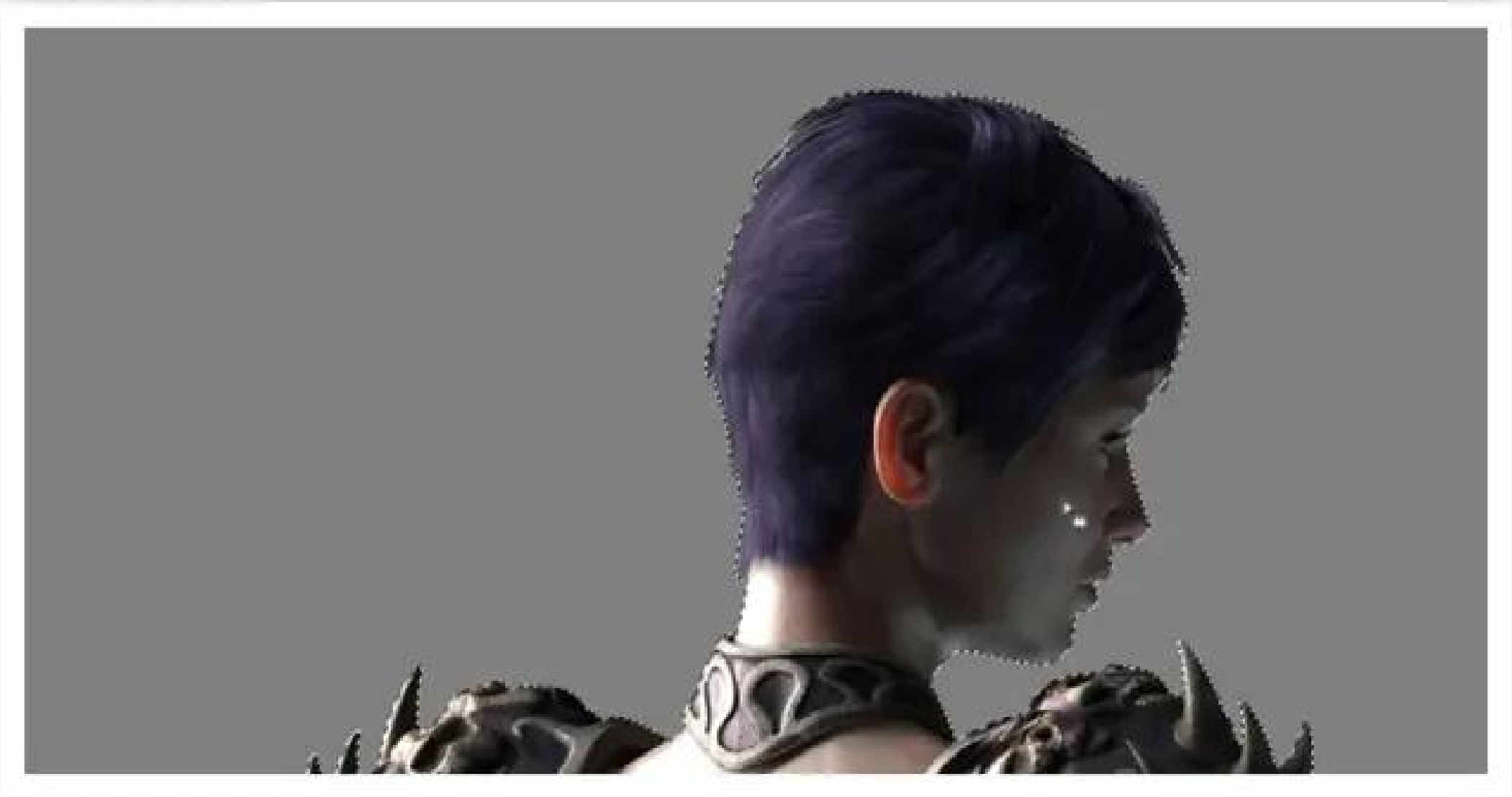
01 We begin with a suitable fantasy heroine type. Luckily for us and this tutorial, she's decided to do her adventuring in simple armour designed for warmer climates which gives us more visible skin we can turn to stone.

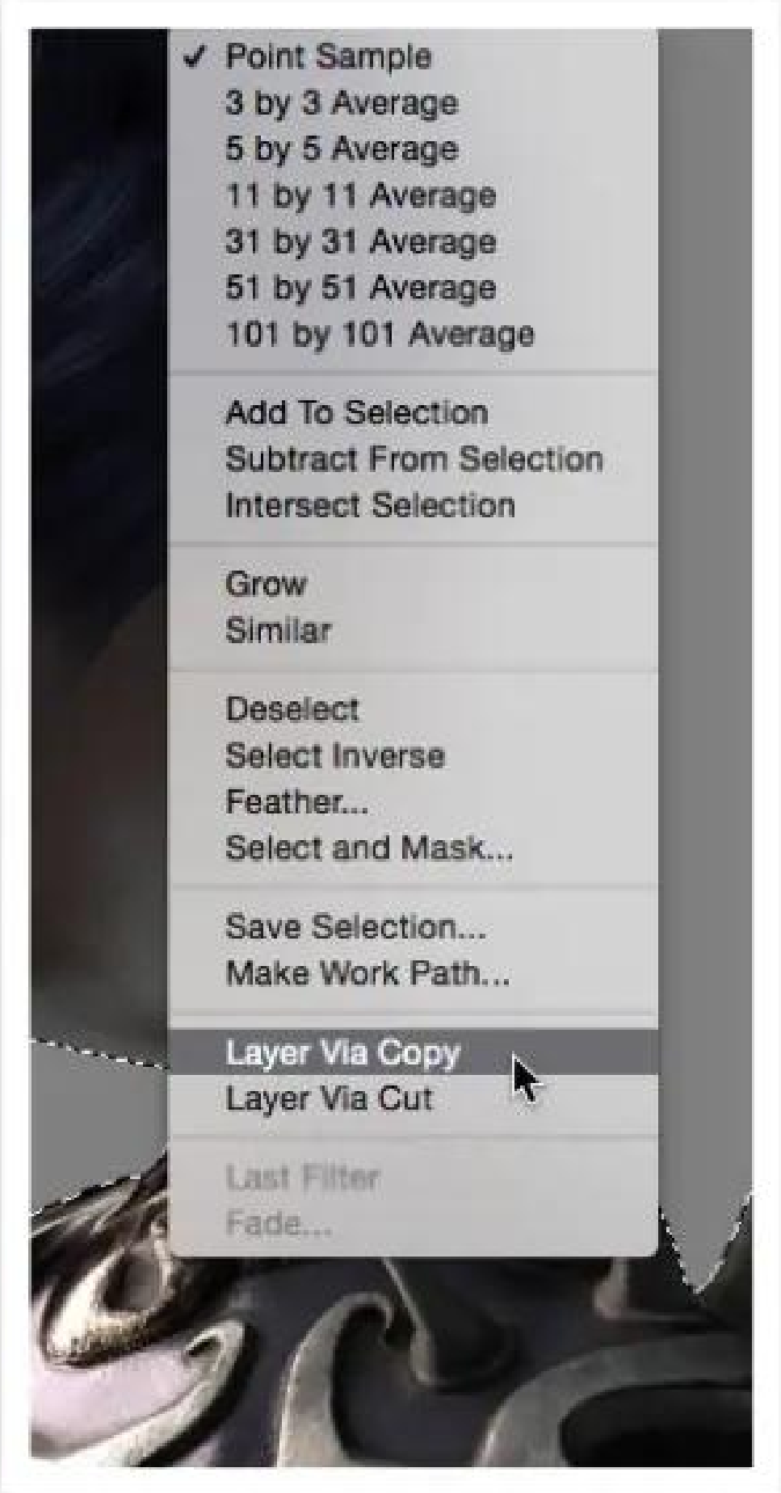
02 Our example 'stone 1' image is 2560 pixels wide by 3840 pixels high. We have based our settings in this tutorial on this image size. If you are using images of differing sizes, you may need to alter your settings accordingly.

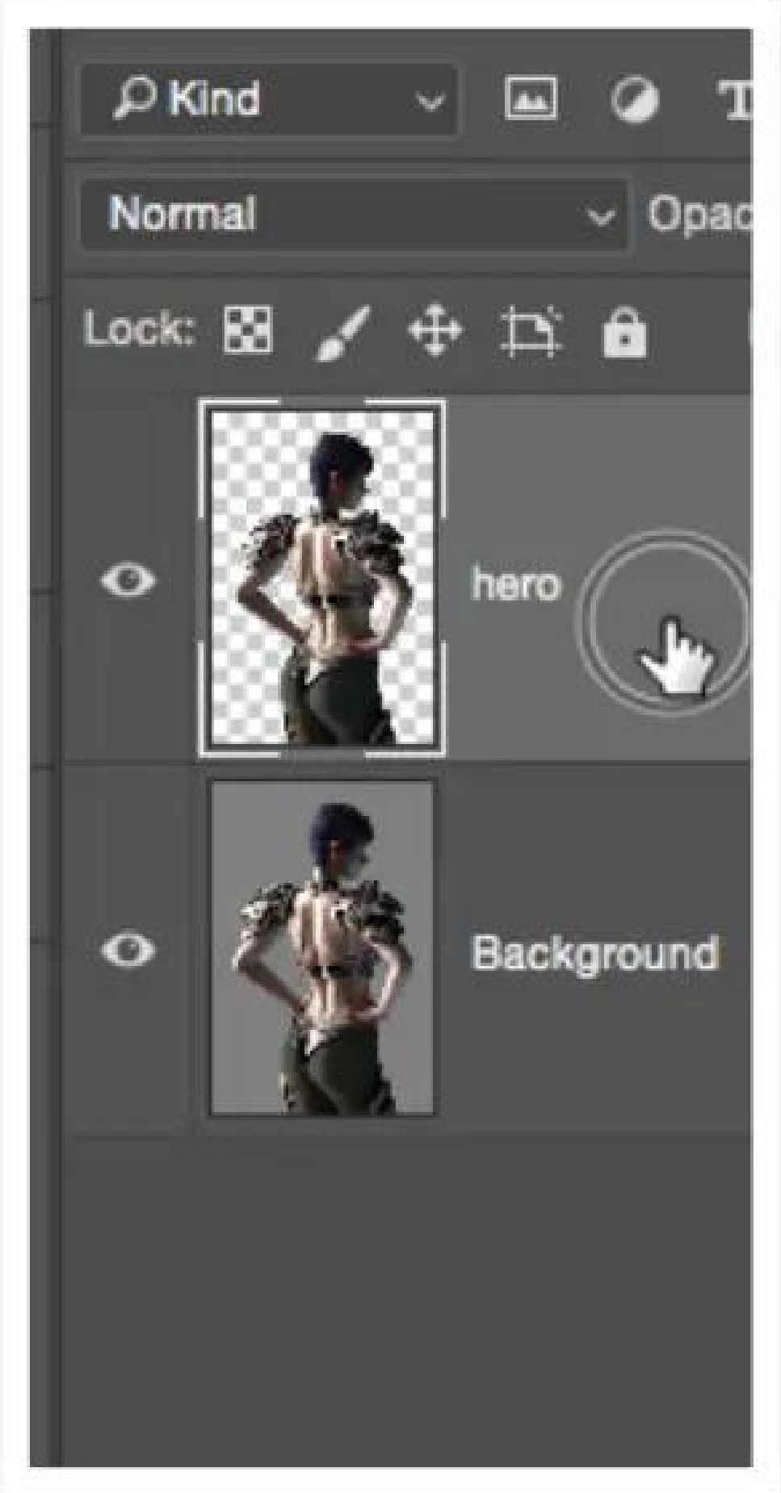
03 At the moment our subject is on a grey background which we need to remove. Go to your toolbar and select the Magic Wand Tool (W). Make the Tolerance about 15 and make sure the Contiguous button is checked.




ayer Type Select Filter 3D View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Sample All Layers
Select and Mask...



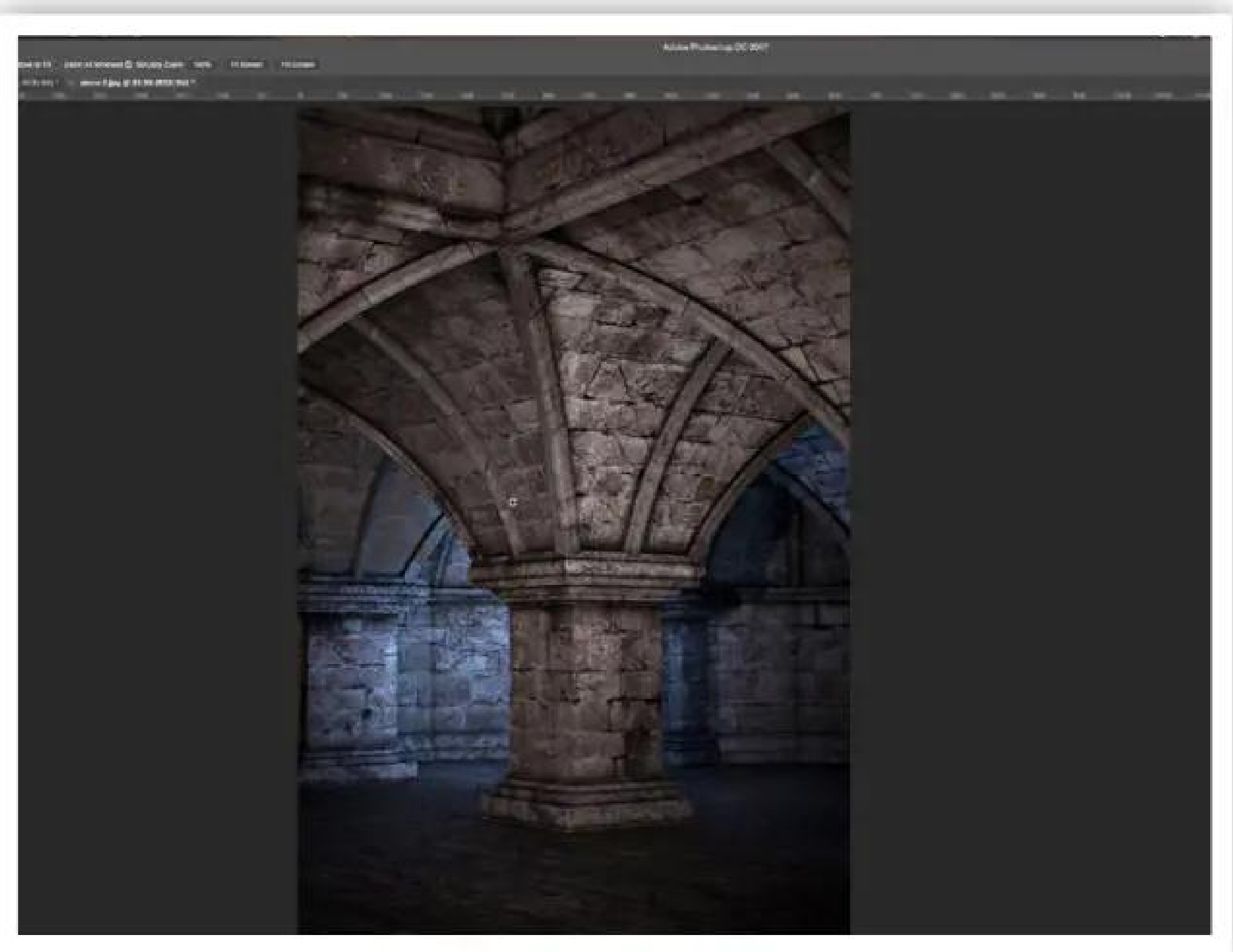

Point Sample
3 by 3 Average
5 by 5 Average
11 by 11 Average
31 by 31 Average
51 by 51 Average
101 by 101 Average
Add To Selection
Subtract From Selection
Intersect Selection
Grow
Similar
Deselect
Select Inverse
Feather...
Select and Mask...
Save Selection...
Make Work Path...
Layer Via Copy
Layer Via Cut
Last Filter
Fade...

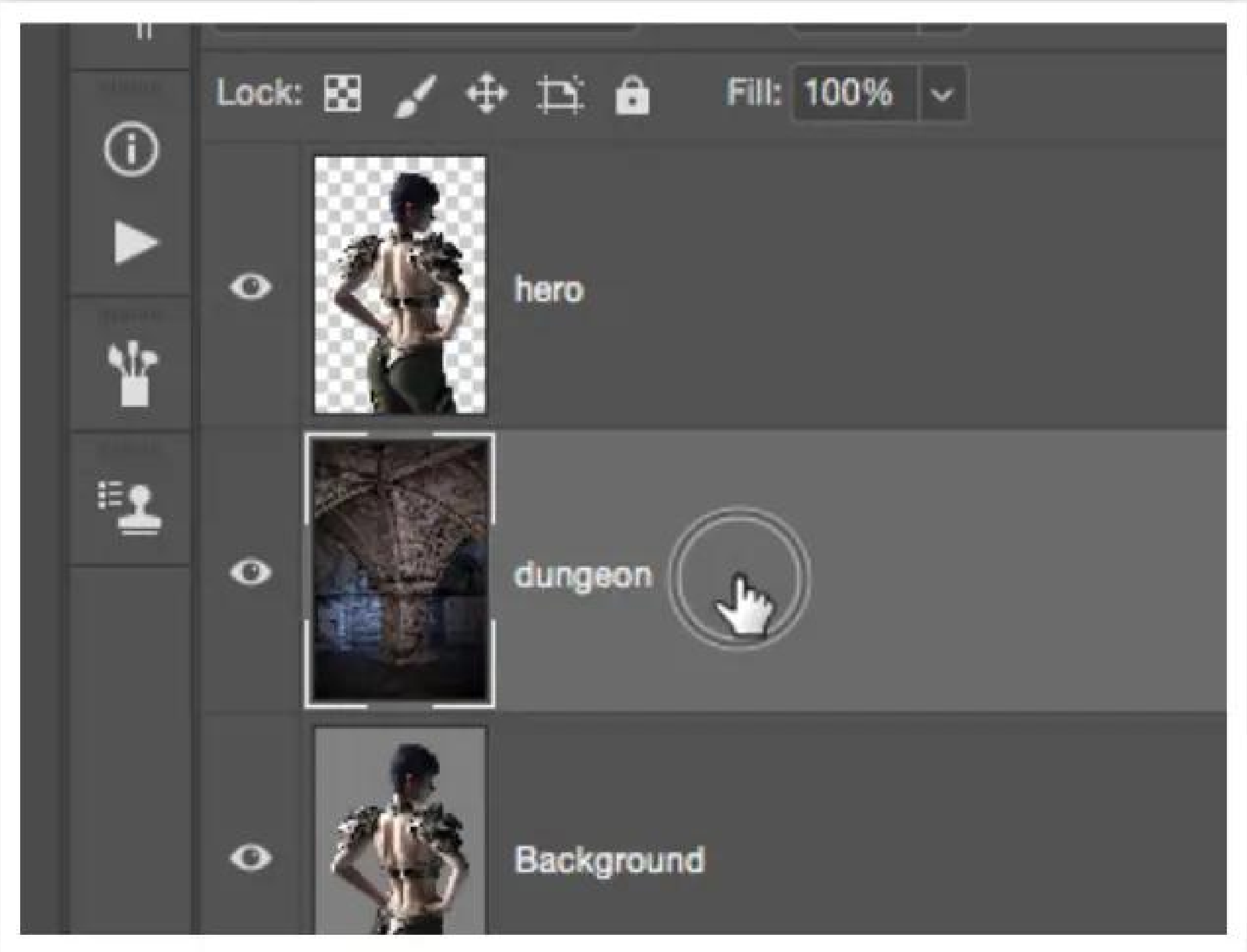

Kind
Normal
Opac
Lock:
hero
Background

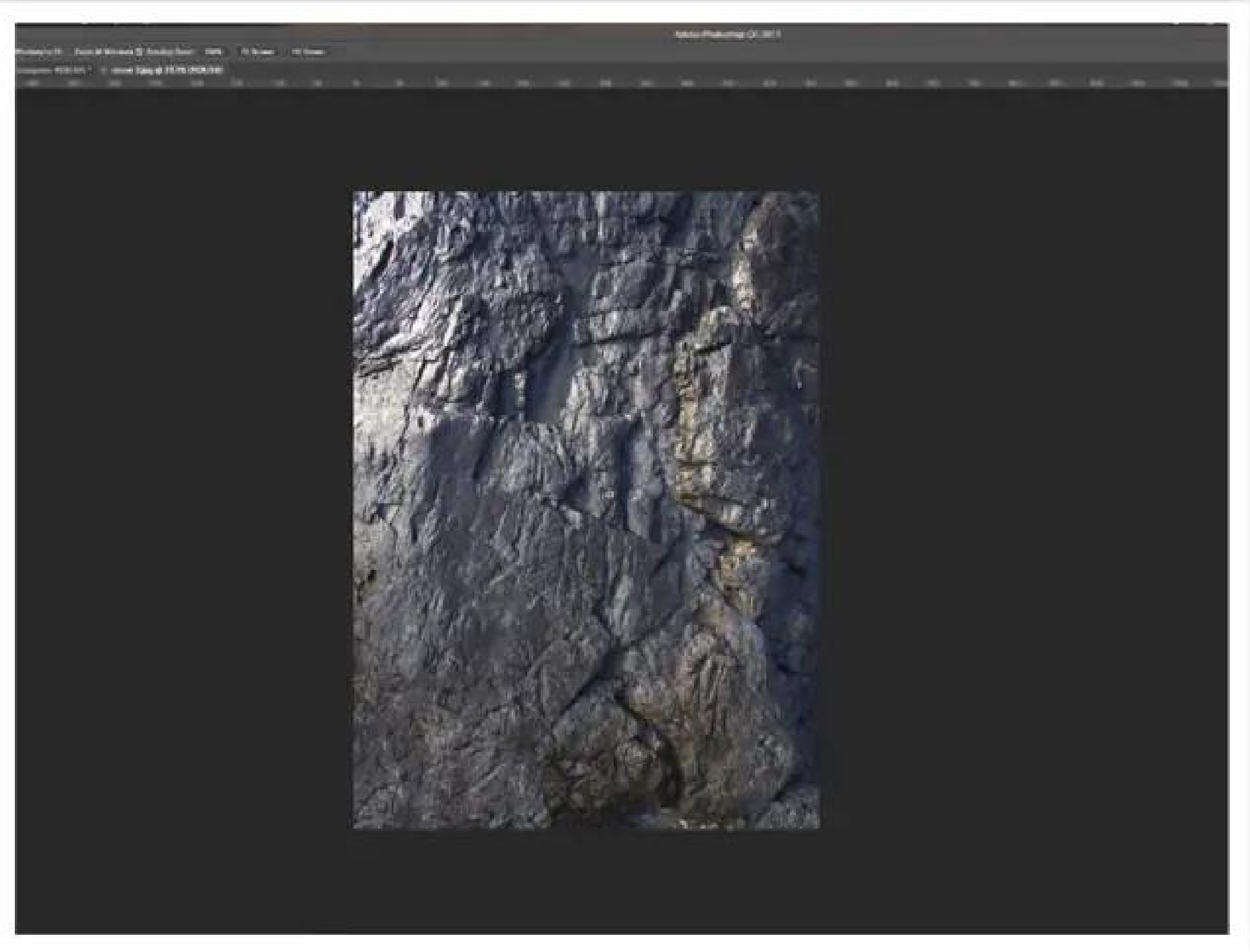
04 Click on the grey background and it will be selected. Hold the Shift key and you'll see a small + symbol next to the wand cursor You can add any missing areas between her waist and arms to the current selection.

05 It makes sense to try and work non-destructively. Rather than destroy this layer, we will Invert the selection by going to Select > Inverse (Shift + Cmd + I). Now the figure of our heroine is selected, not the grey background.

06 Right-click on the selection and you call up the context menu. Select Layer Via Copy to create a new layer containing just our subject and name this new layer 'hero'. Now she needs a suitable background.



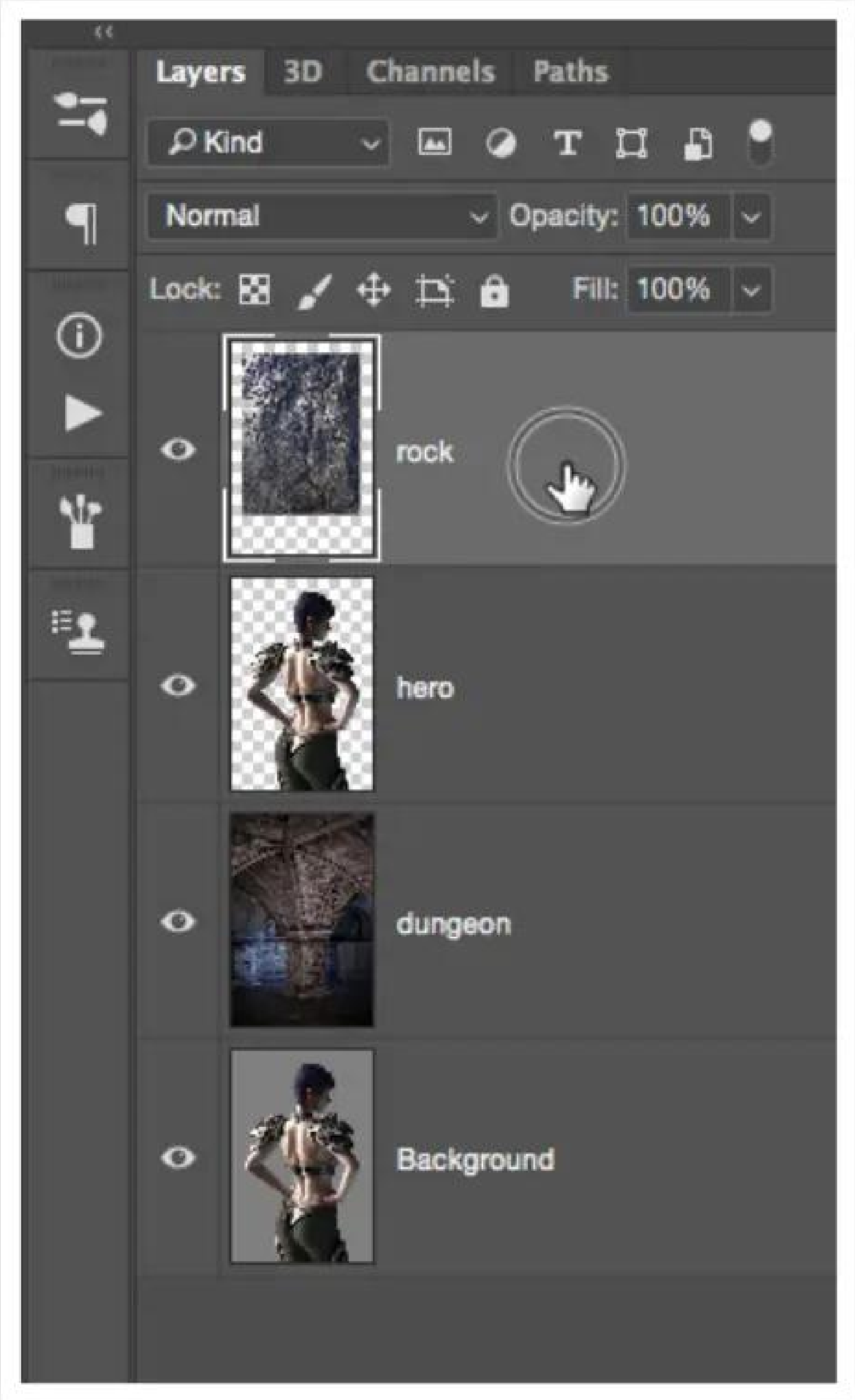

Lock:
Fill: 100%
hero
dungeon
Background

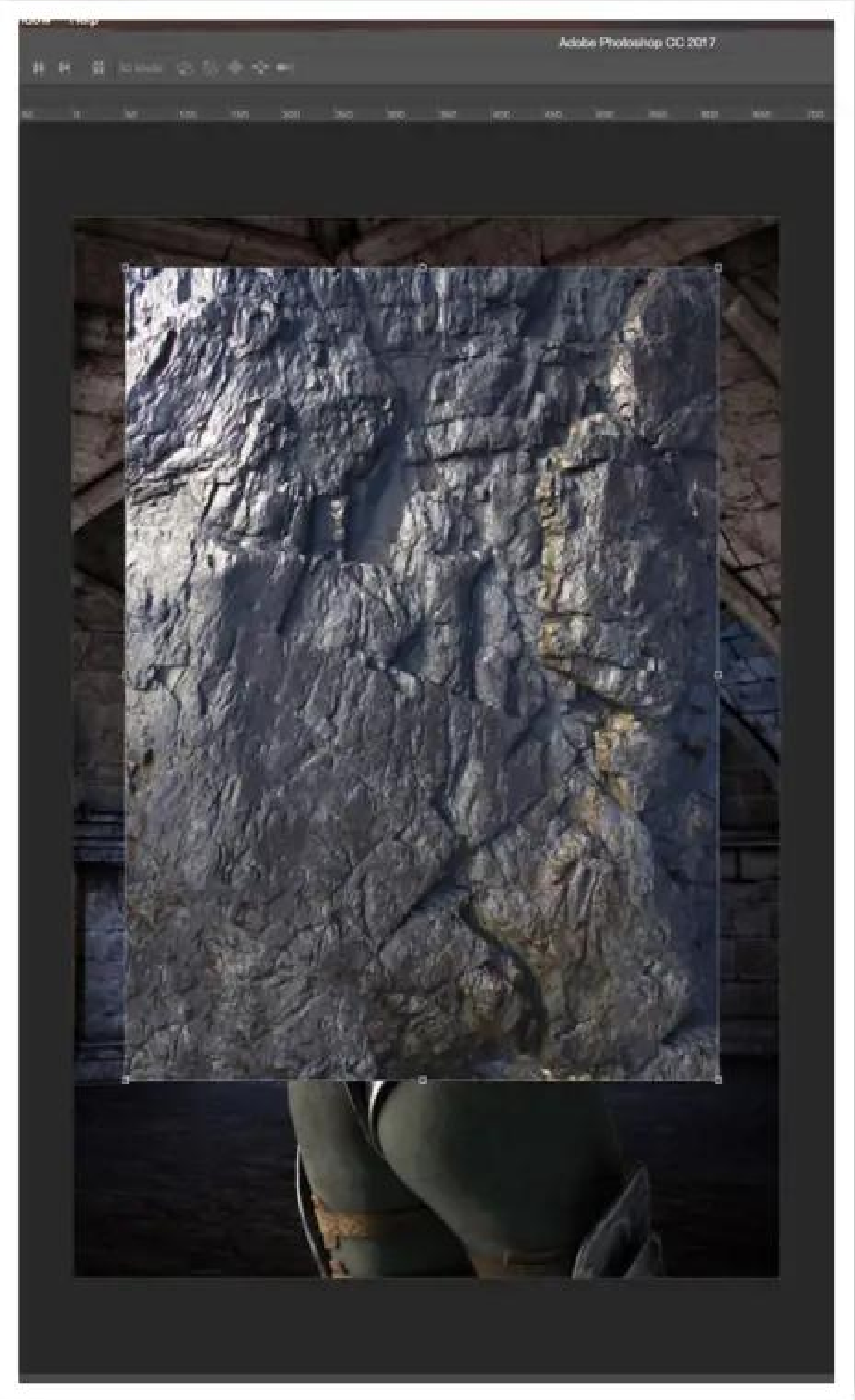


07 Go to File > Open and browse to the image 'stone 2' and open it. Press Cmd + A to select it and then Cmd + C to copy it to the clipboard. Go back to your main document and press Cmd + V to paste it in.

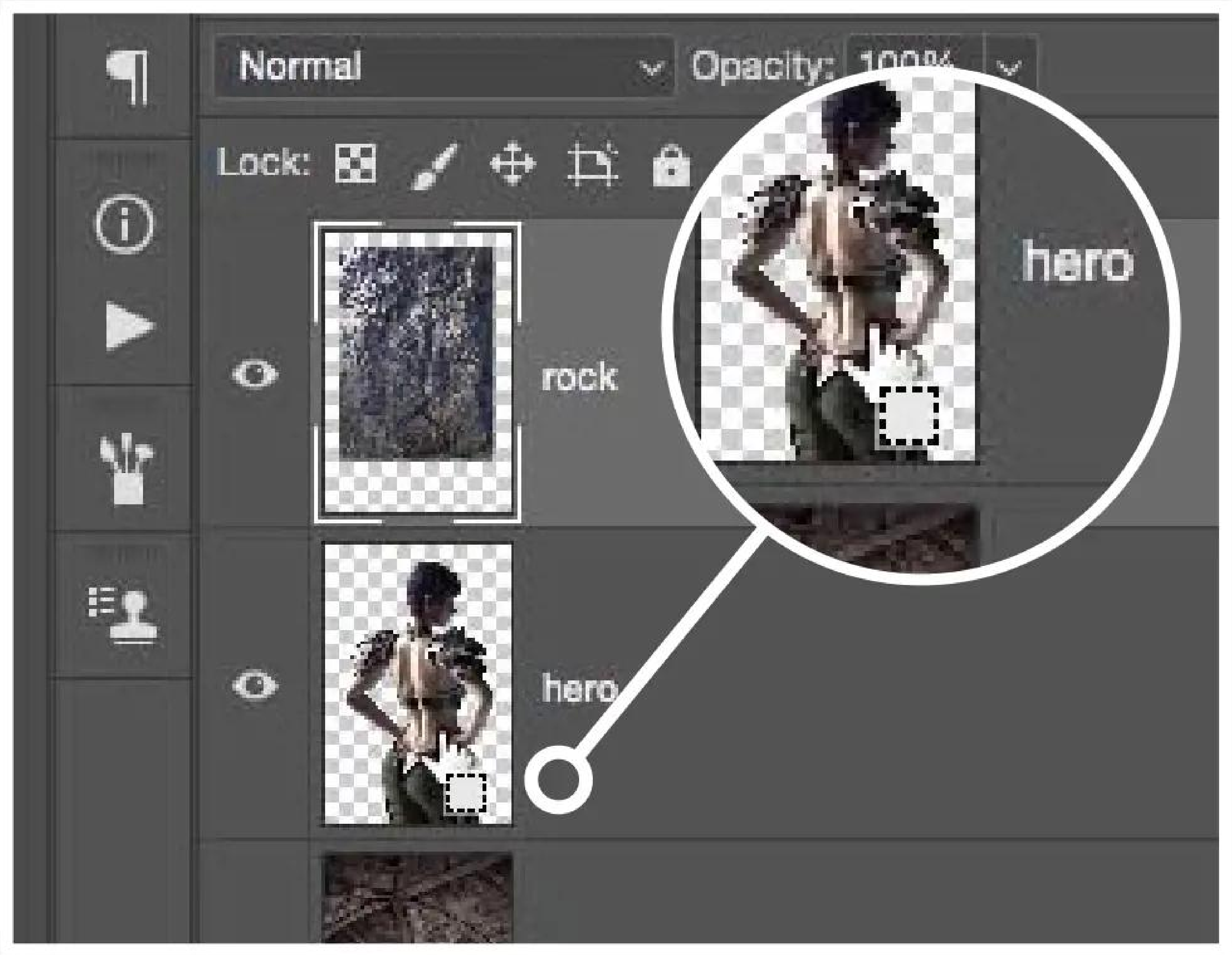
08 Name this new layer 'dungeon' and then click and drag it so it is beneath the 'hero' layer in the stack. Now we need to find a reference of some rocks or stone to use to turn our figure into a stature.

09 Go to File > Open and browse to the 'stone 3' image and open it. As with the dungeon image, press Cmd + A to select it, Cmd + C to copy it, then go to your main document and paste it in using Cmd + V.

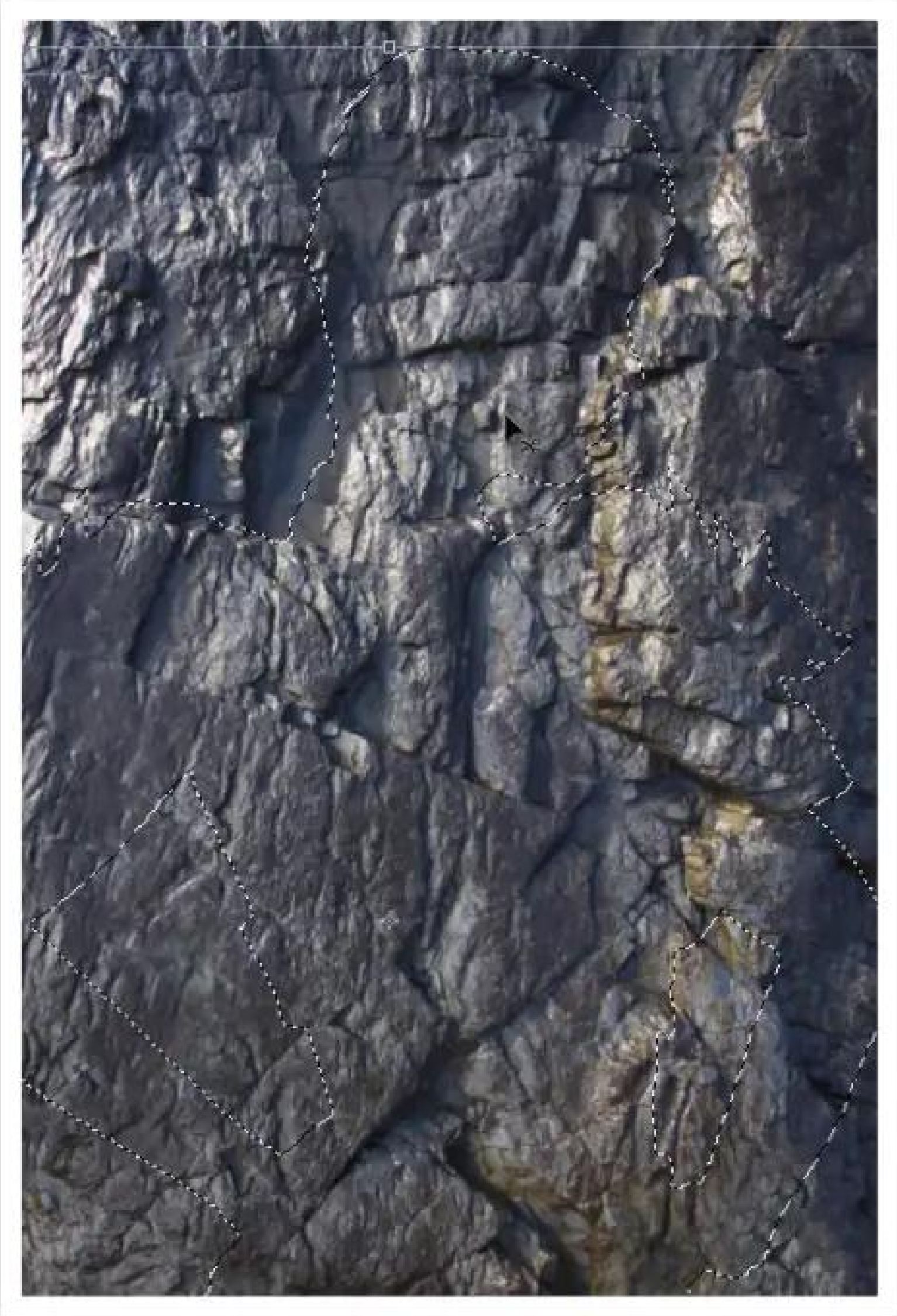

Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
rock
hero
dungeon
Background

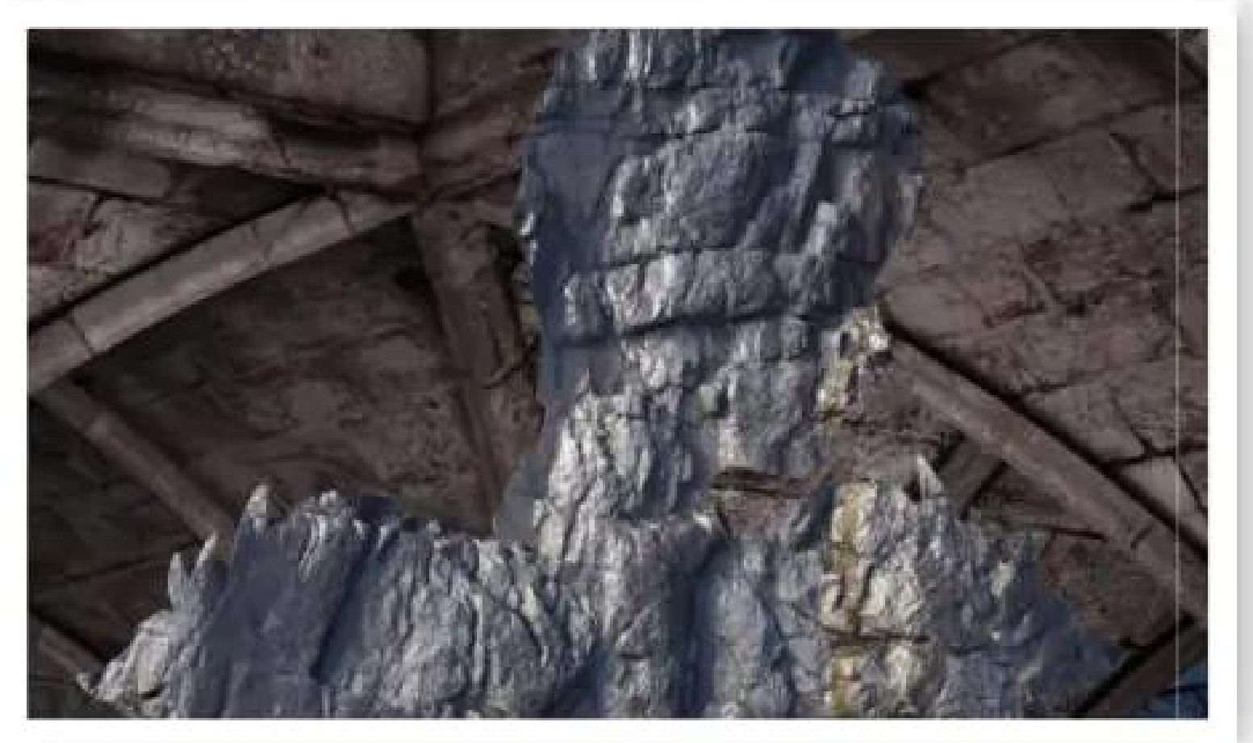


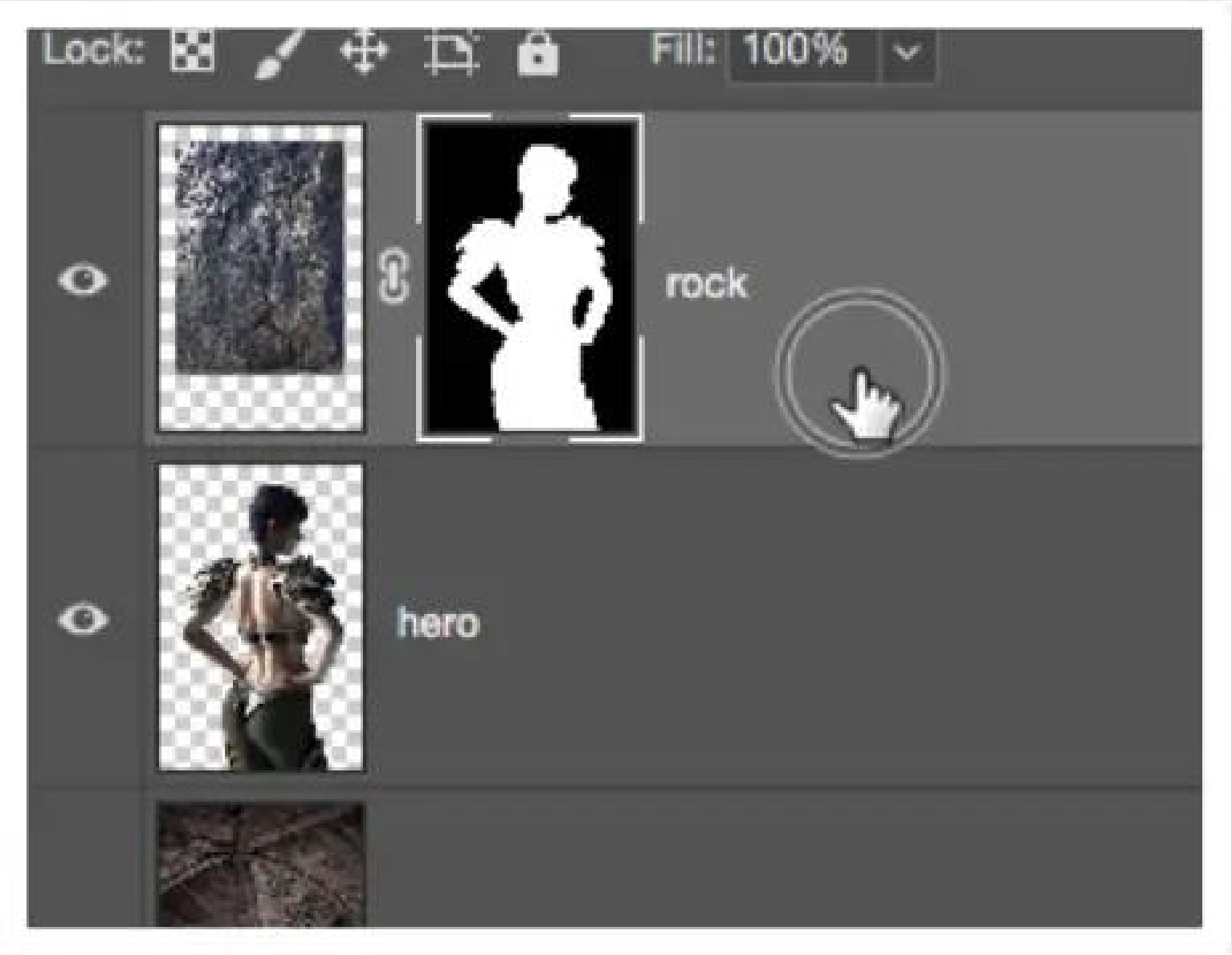
10 Call the new layer 'rock' and press Cmd + T to use the Free Transform tool to scale it to make sure it covers any exposed skin of our hero. Now we need to trim off any unwanted rock.


Normal
Opacity: 100%
Lock:
rock
hero
hero

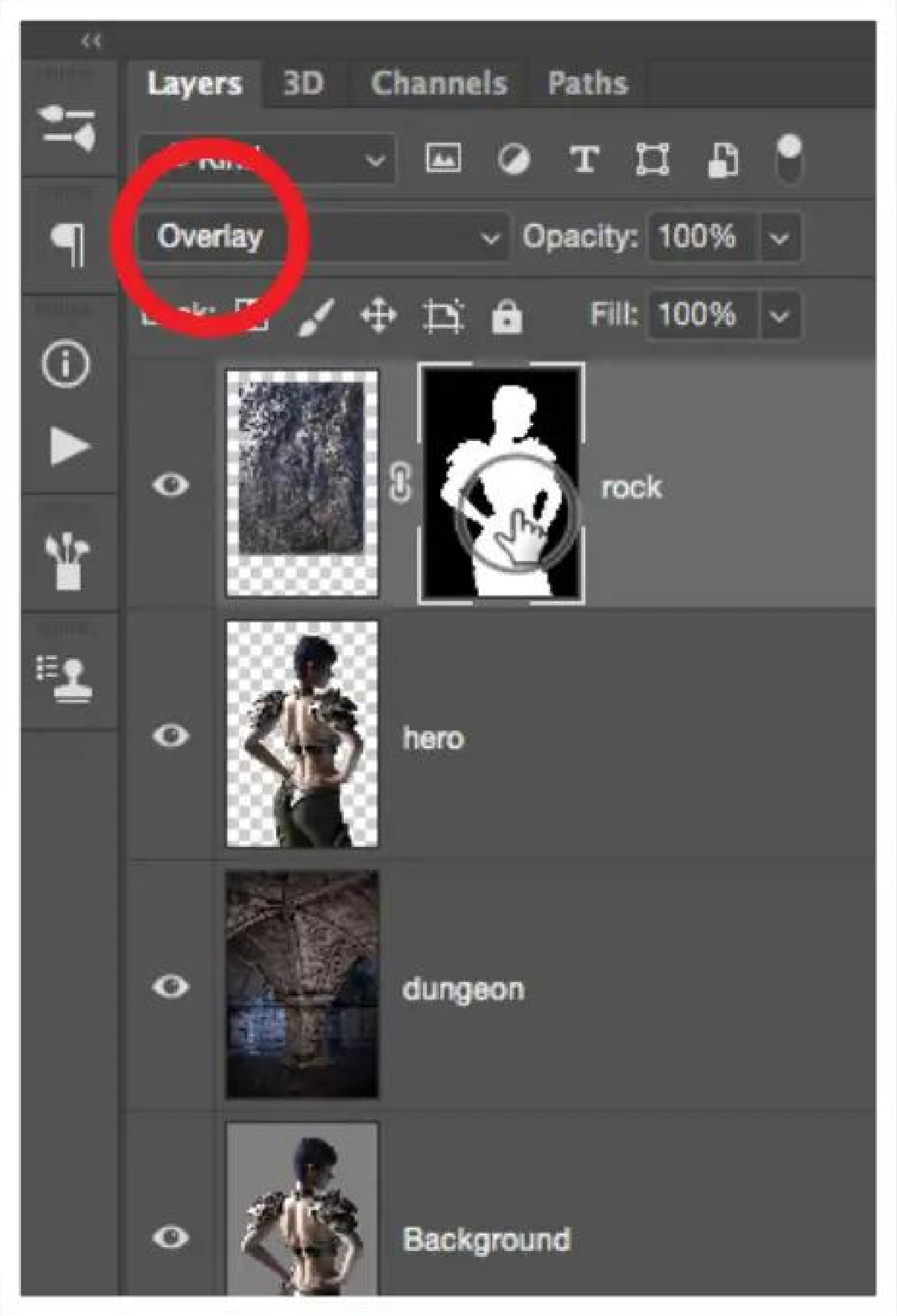
11 Keep the 'rock' layer active but move your cursor over the layer thumbnail of the hero, hold the Cmd key, and left-click. The contents of the 'hero' layer will create a selection for you in the outline of our figure.

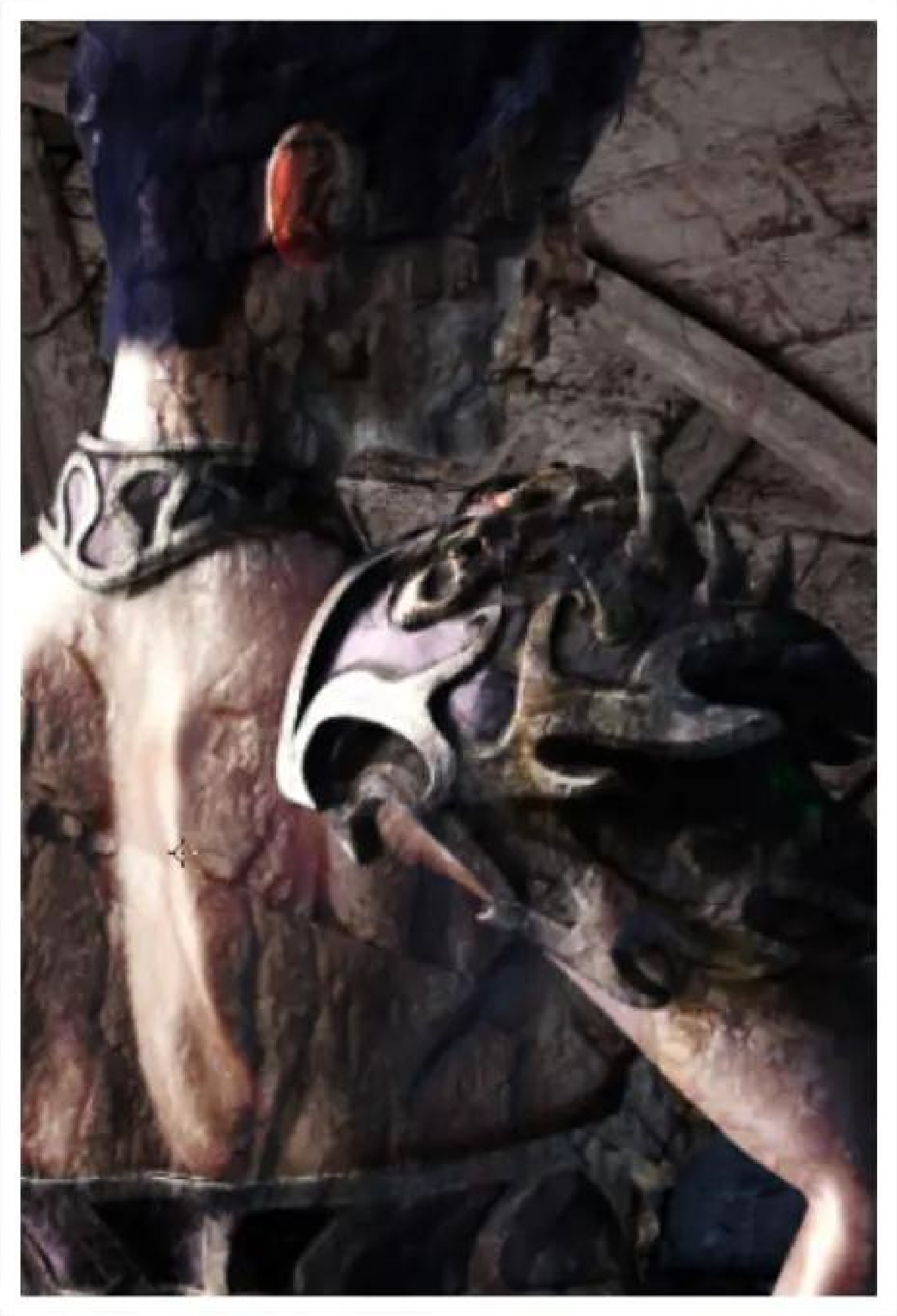




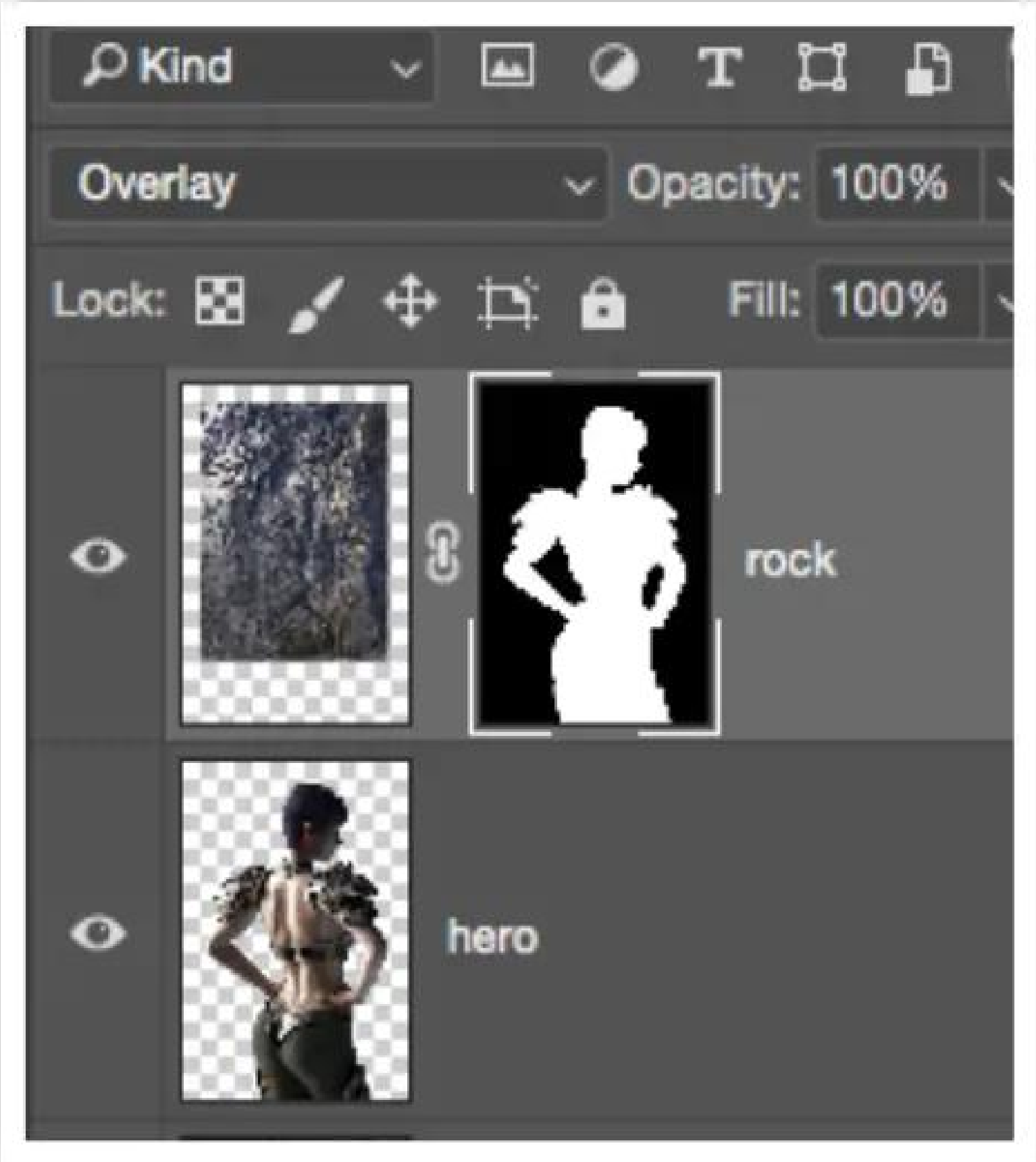

Lock:
Fill: 100%
rock
hero

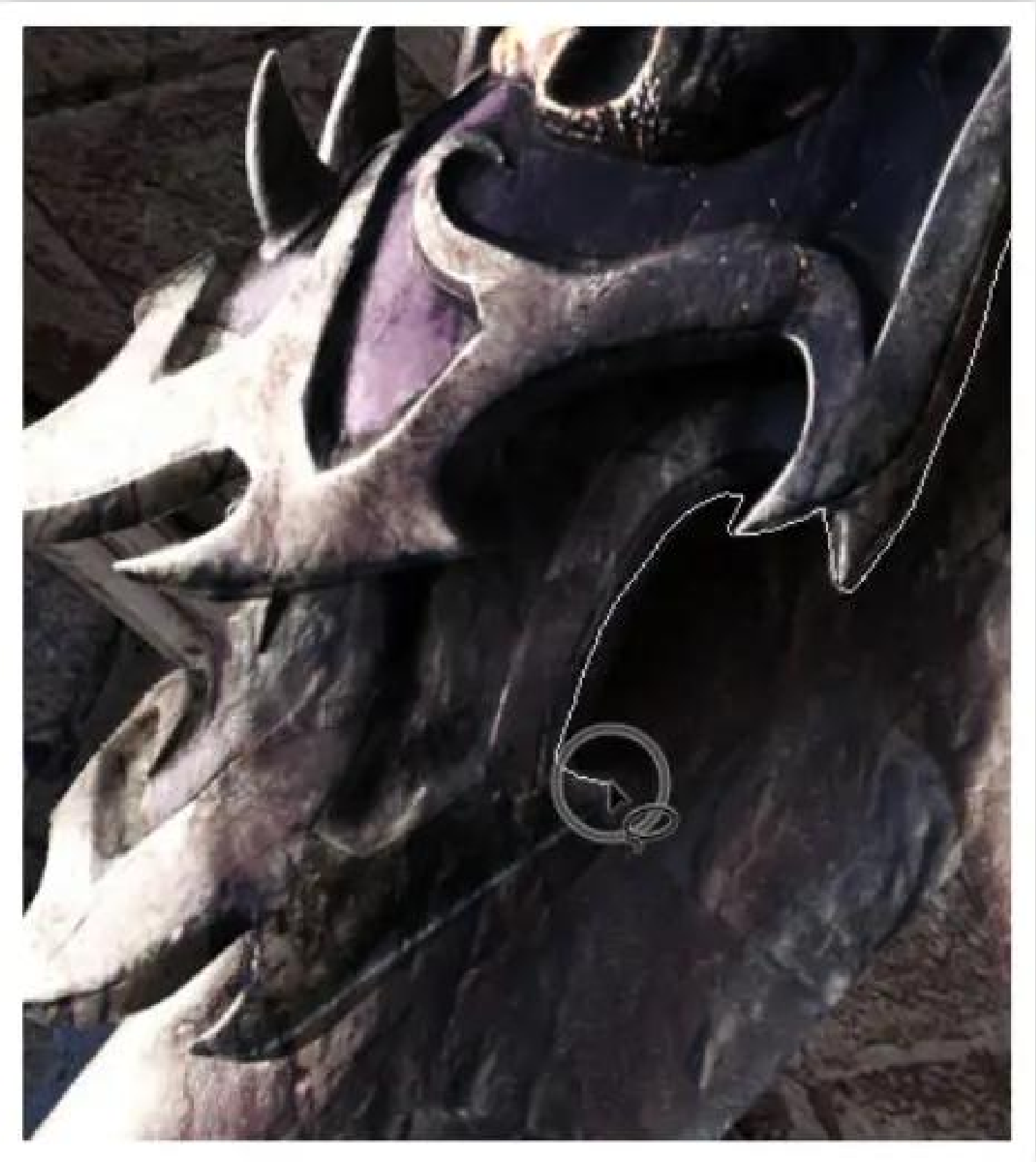
12 You will see the marching ants that define the selection in the shape of our hero appear overlaid on the image of the rocks. Go to the layer options menu and click on the Add layer Mask button and you'll add a hero-shaped mask to the 'rock' layer.


Layers
3D
Channels
Paths
Overlay
Opacity: 100%
Fill: 100%
rock
hero
dungeon
Background

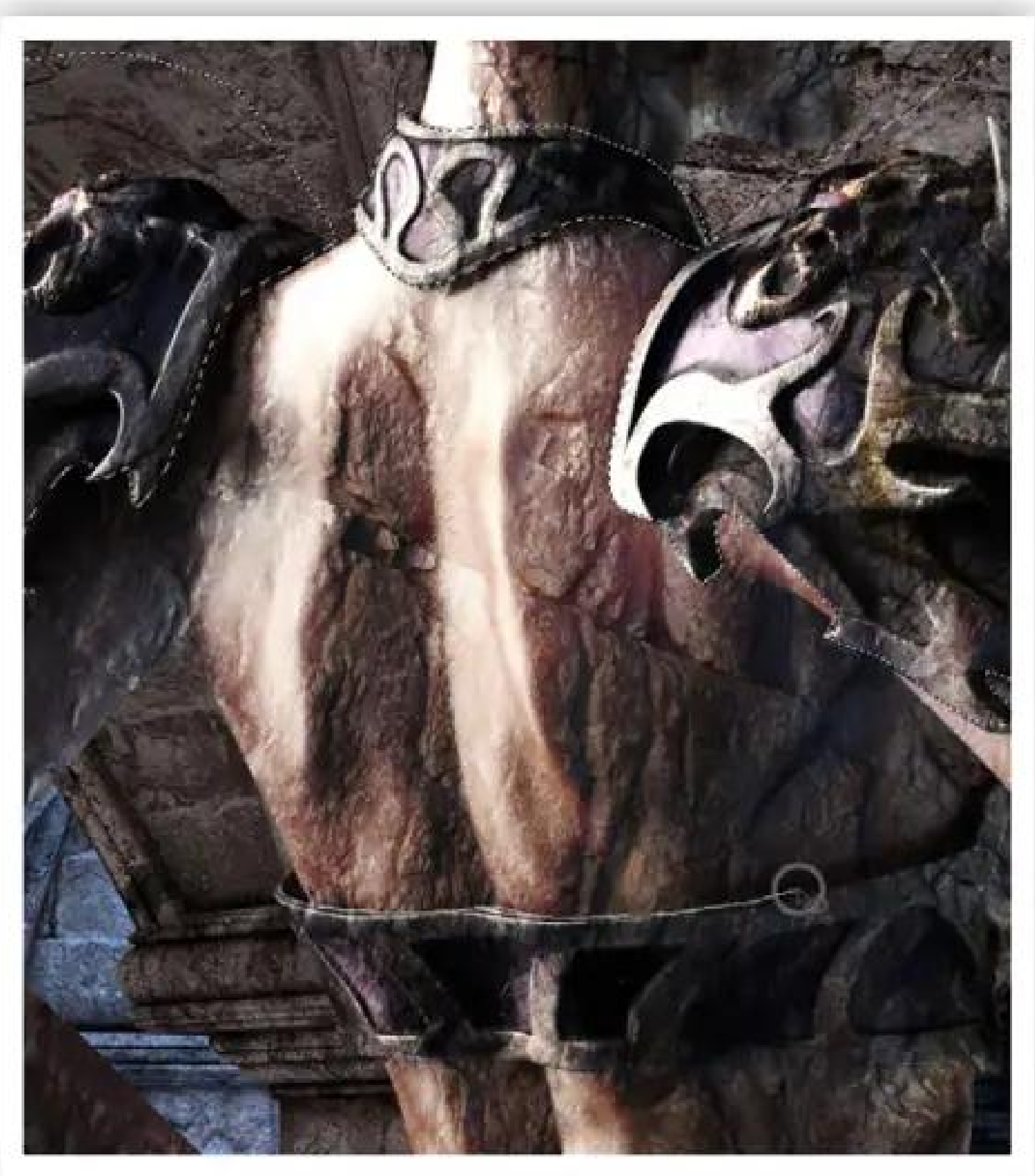


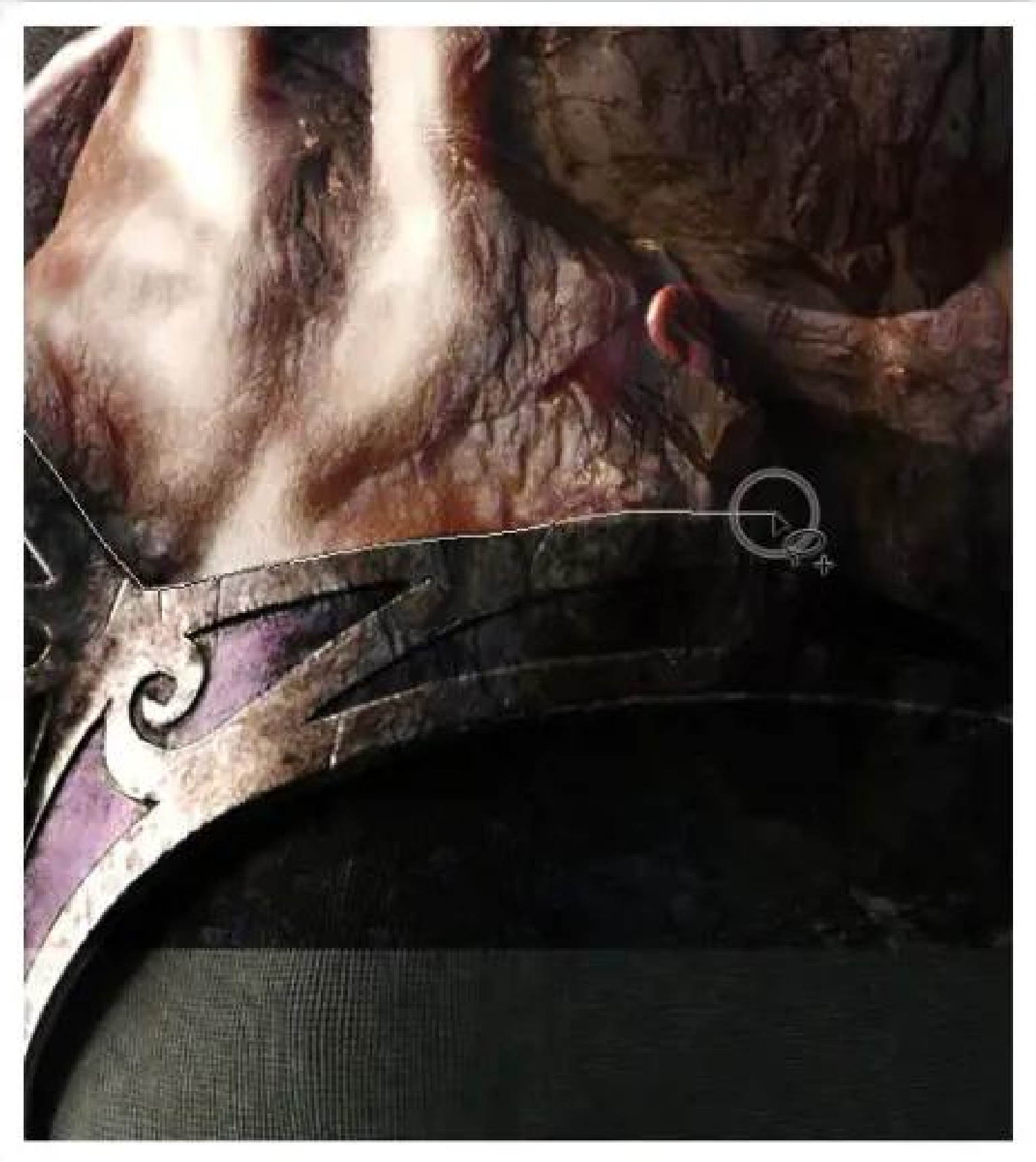
13 Click on the Blend Mode button and make the 'rock' layer's blend mode Overlay. You'll now see a blend of skin and stone, but we need to mask out the clothes and armour so it is just her skin that appears as a stone texture.


Kind
Overlay
Opacity: 100%
Lock:
Fill: 100%
rock
hero

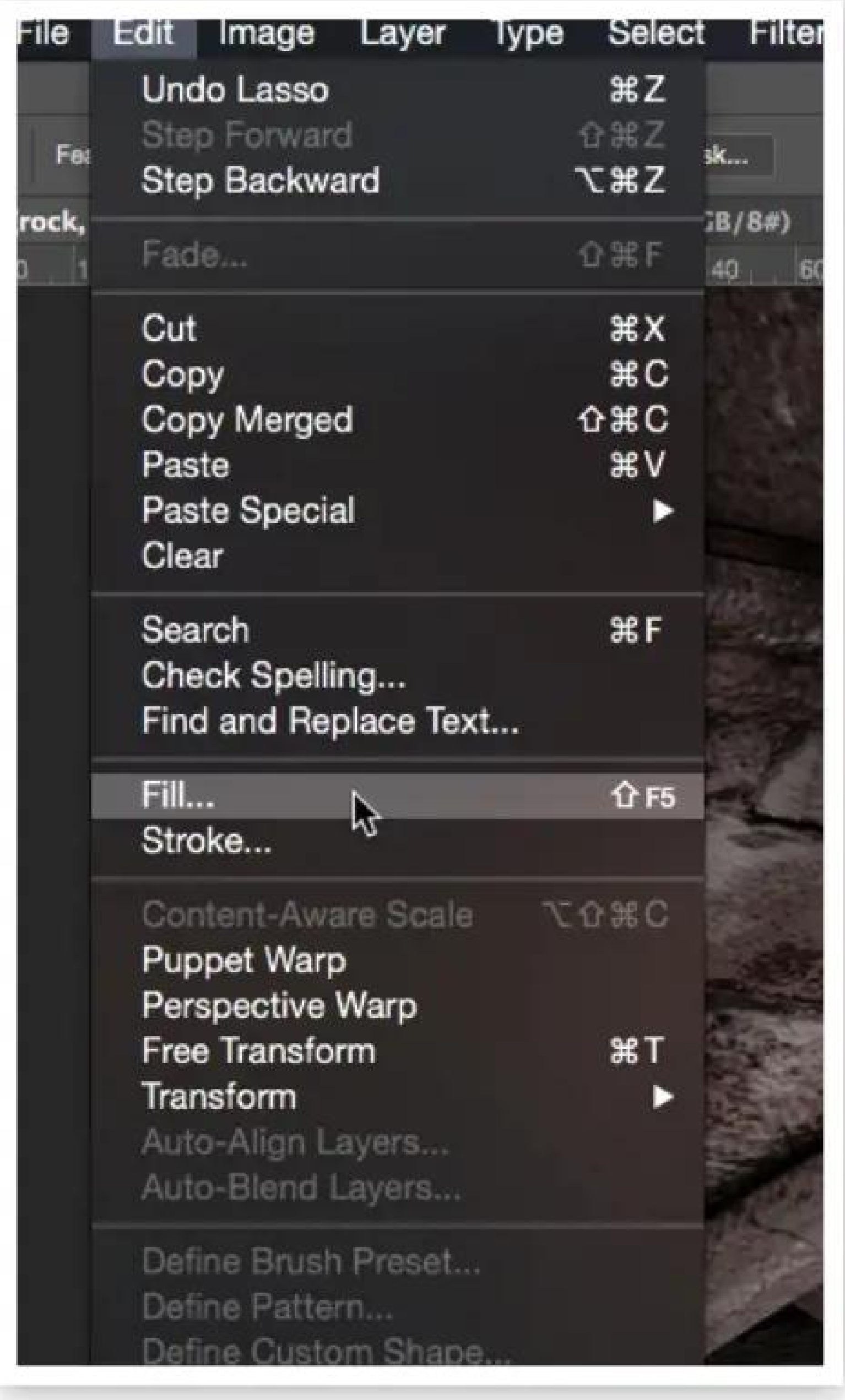


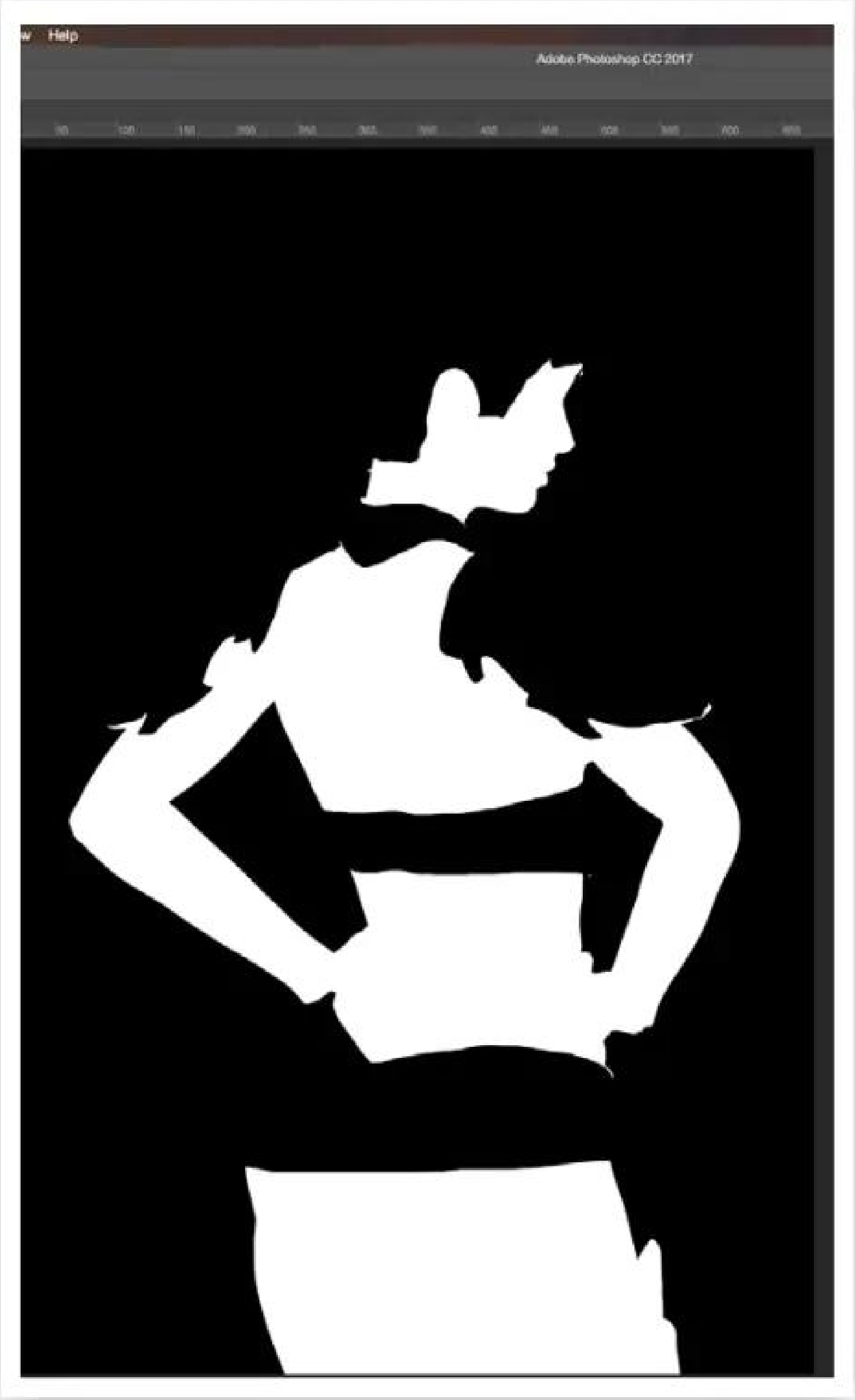
14 Click the 'rock' layer mask thumbnail to make it active. Use the Lasso Tool (L) and begin to draw a selection around the shoulder armour.

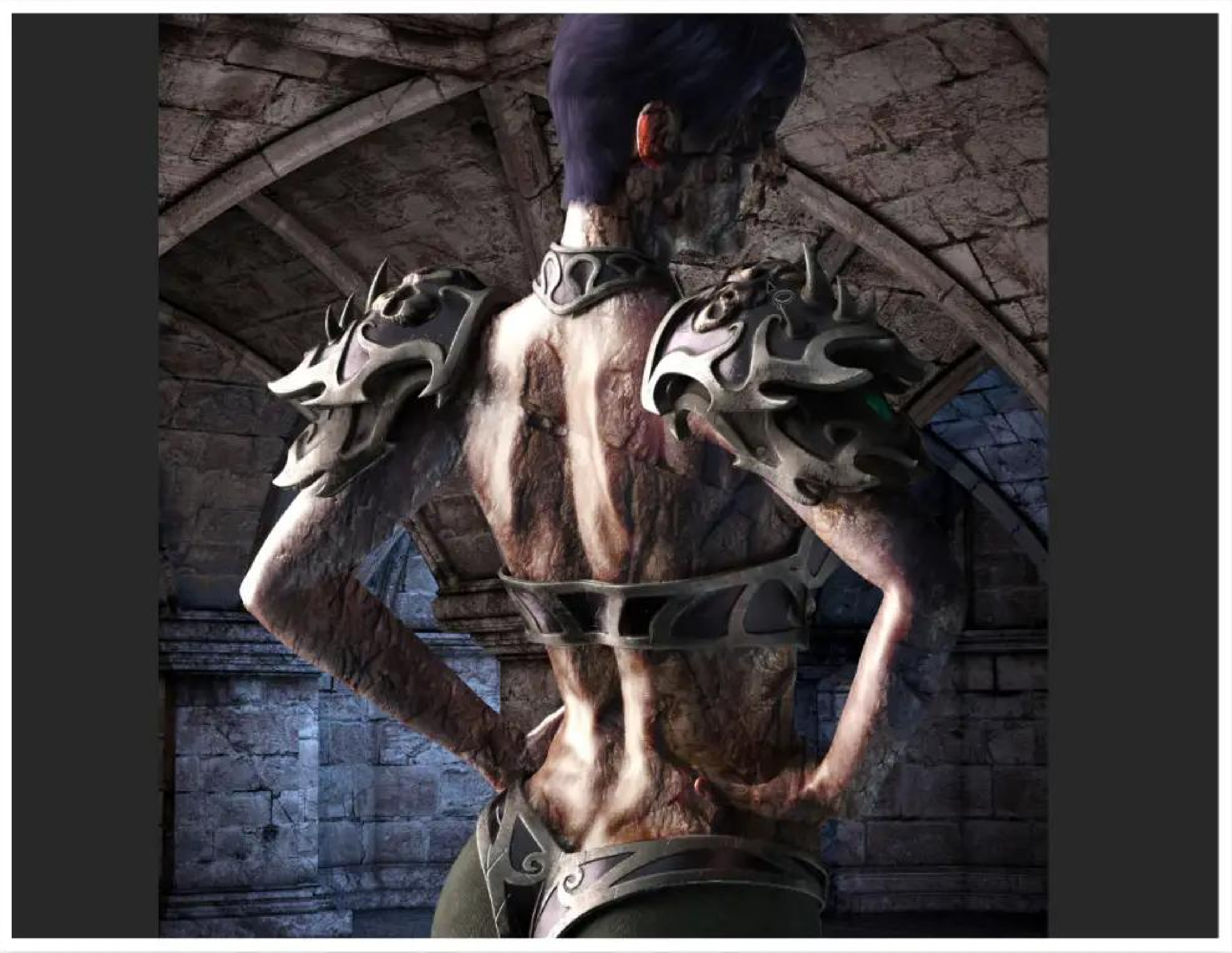




15 Zoom out of the image a little, hold the Shift key and add the rest of the armour sections, hair, belt and trousers to the selection.

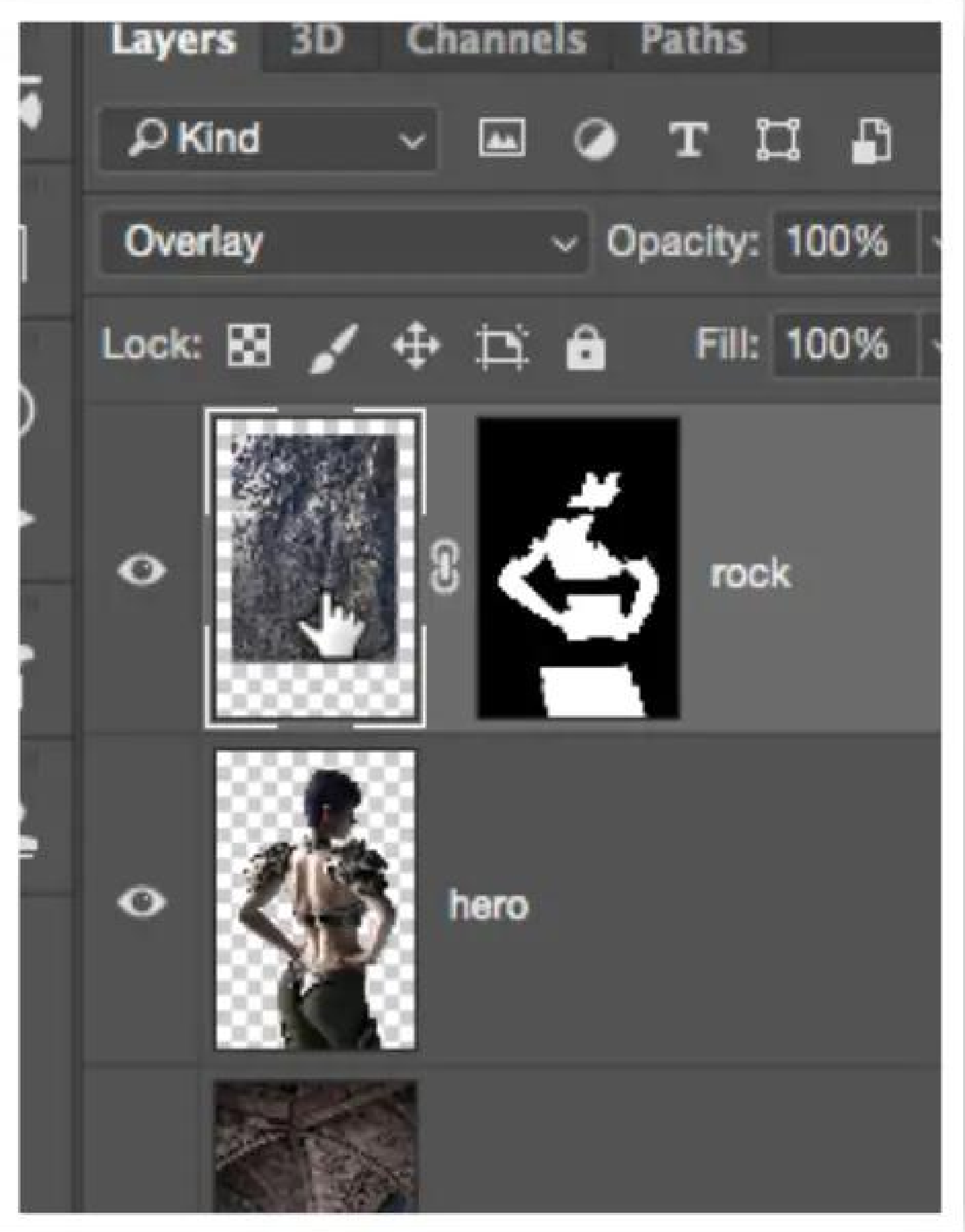

File Edit Image Layer Type Select Filter
Undo Lasso ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...
Define Pattern...
Define Custom Shape...

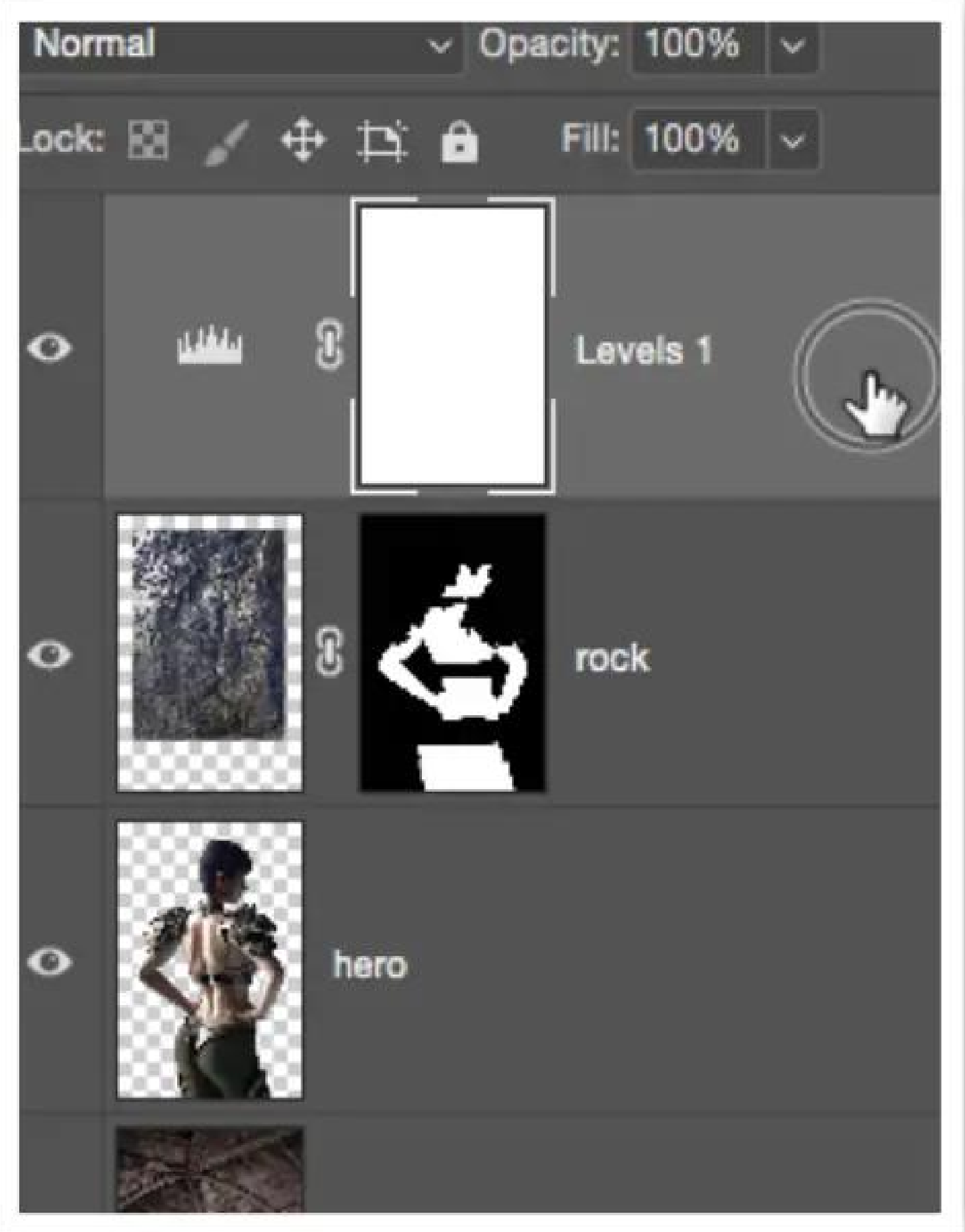


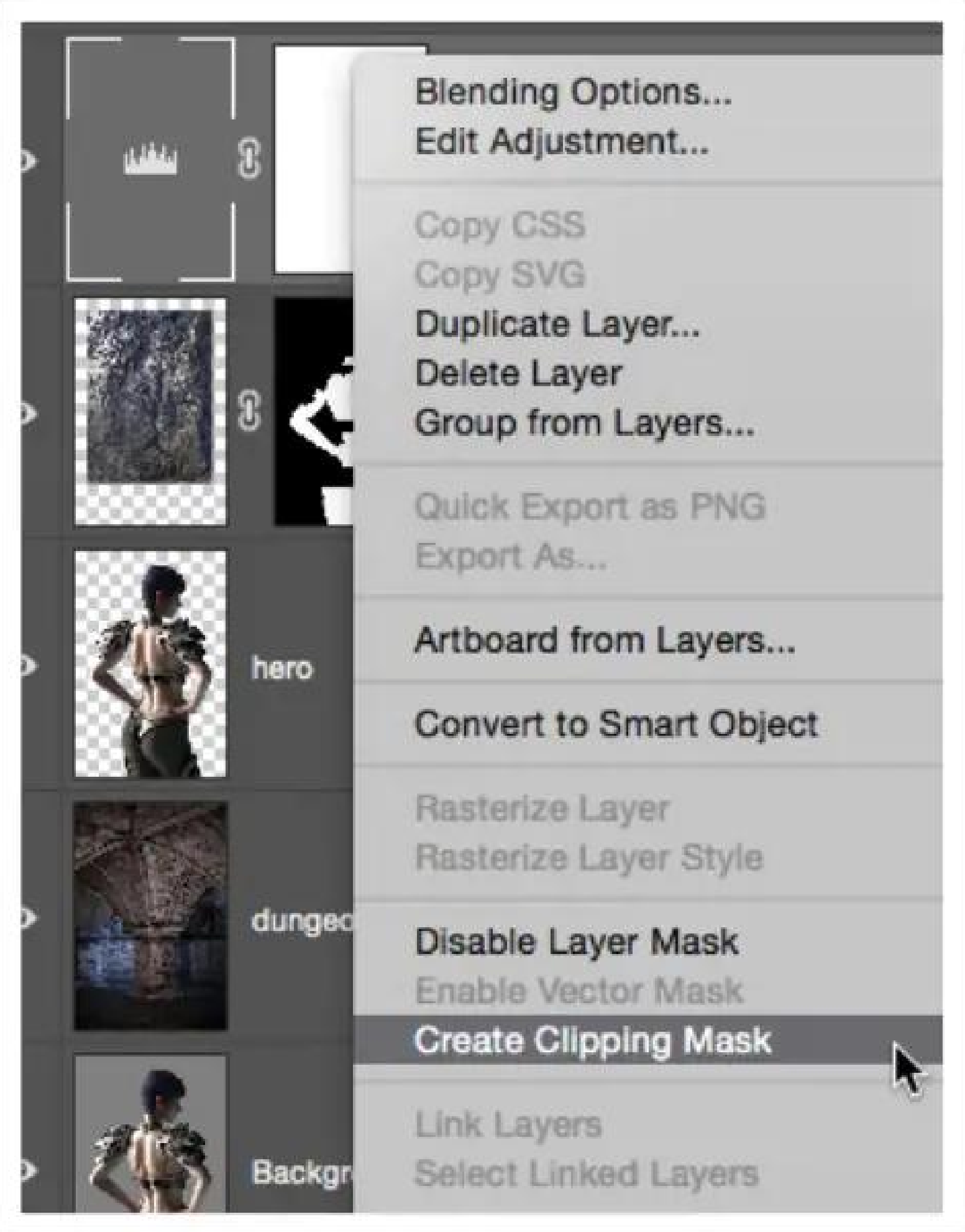


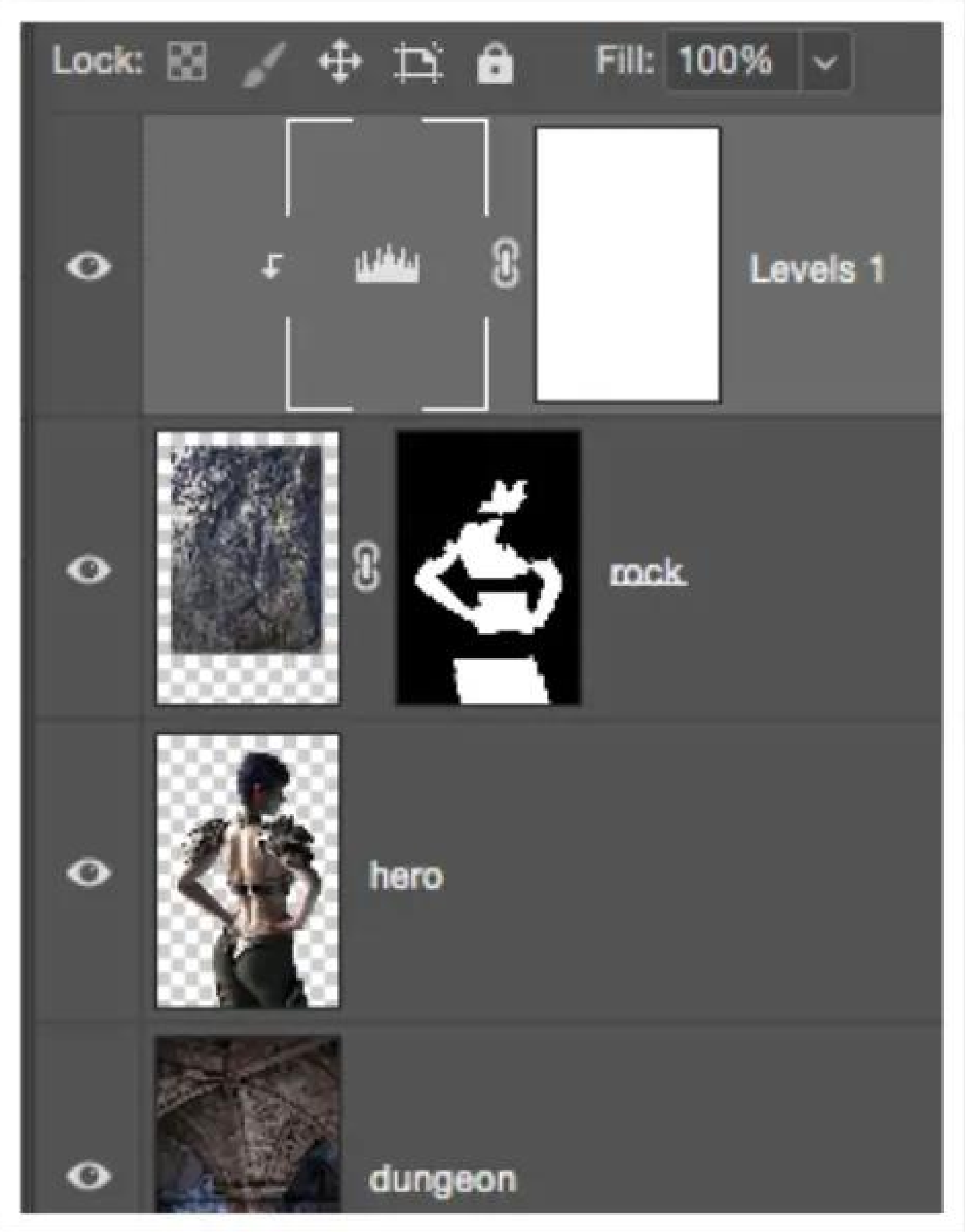
16 Go to Edit > Fill (Shift + F5) and fill the selection with 100% Black. Click OK to fill the selection. If you Alt + left-click on the 'hero' layer mask, you'll see something like the example above.

17 Alt + left-click on the layer mask again to return to the normal view. We now have our hero with just her exposed skin blended with the rock layer above.


Layers 3D Channels Paths
Kind
Overlay
Opacity: 100%
Lock:
Fill: 100%
rock
hero

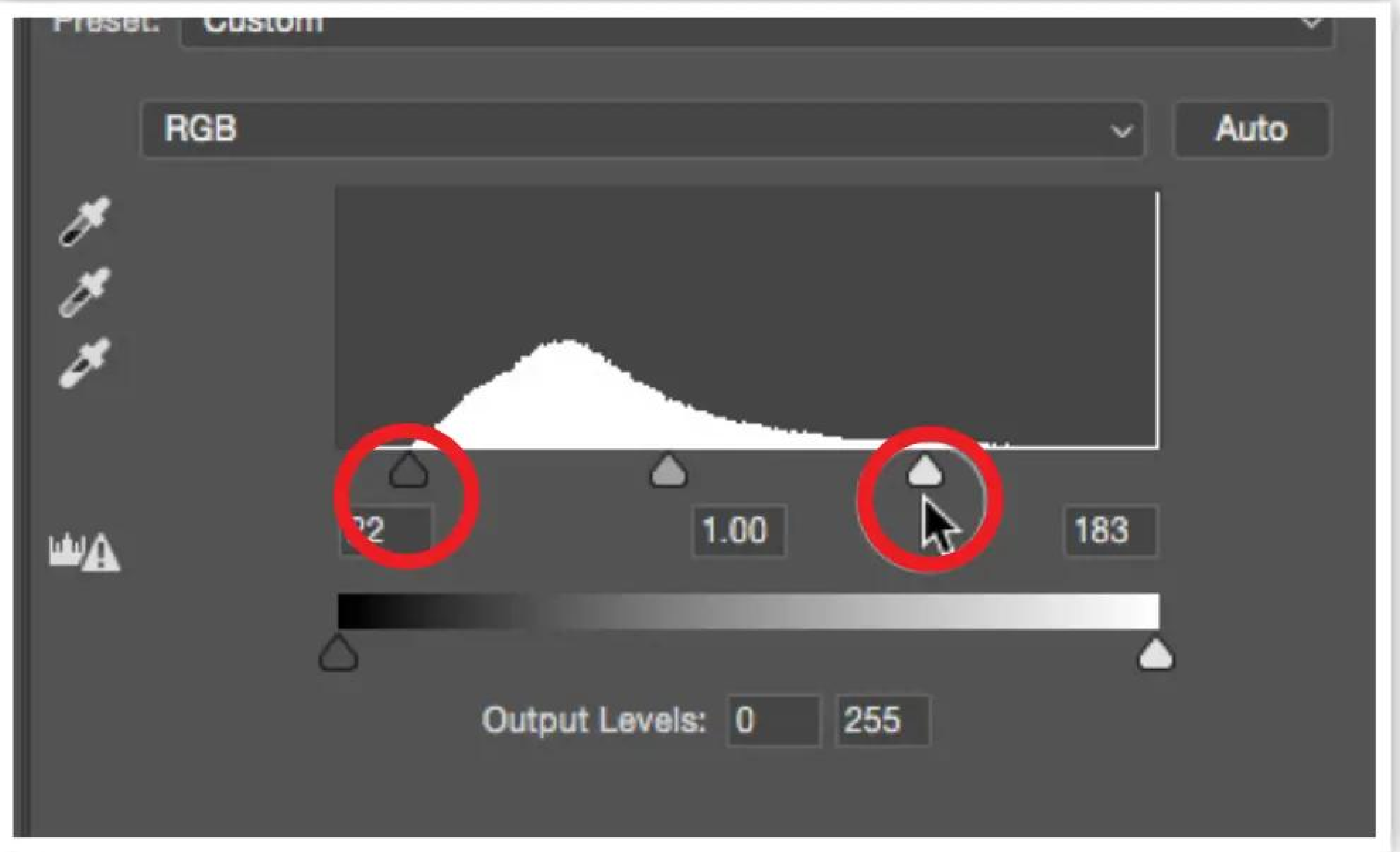

Normal
Opacity: 100%
Lock:
Fill: 100%
Levels 1
rock
hero

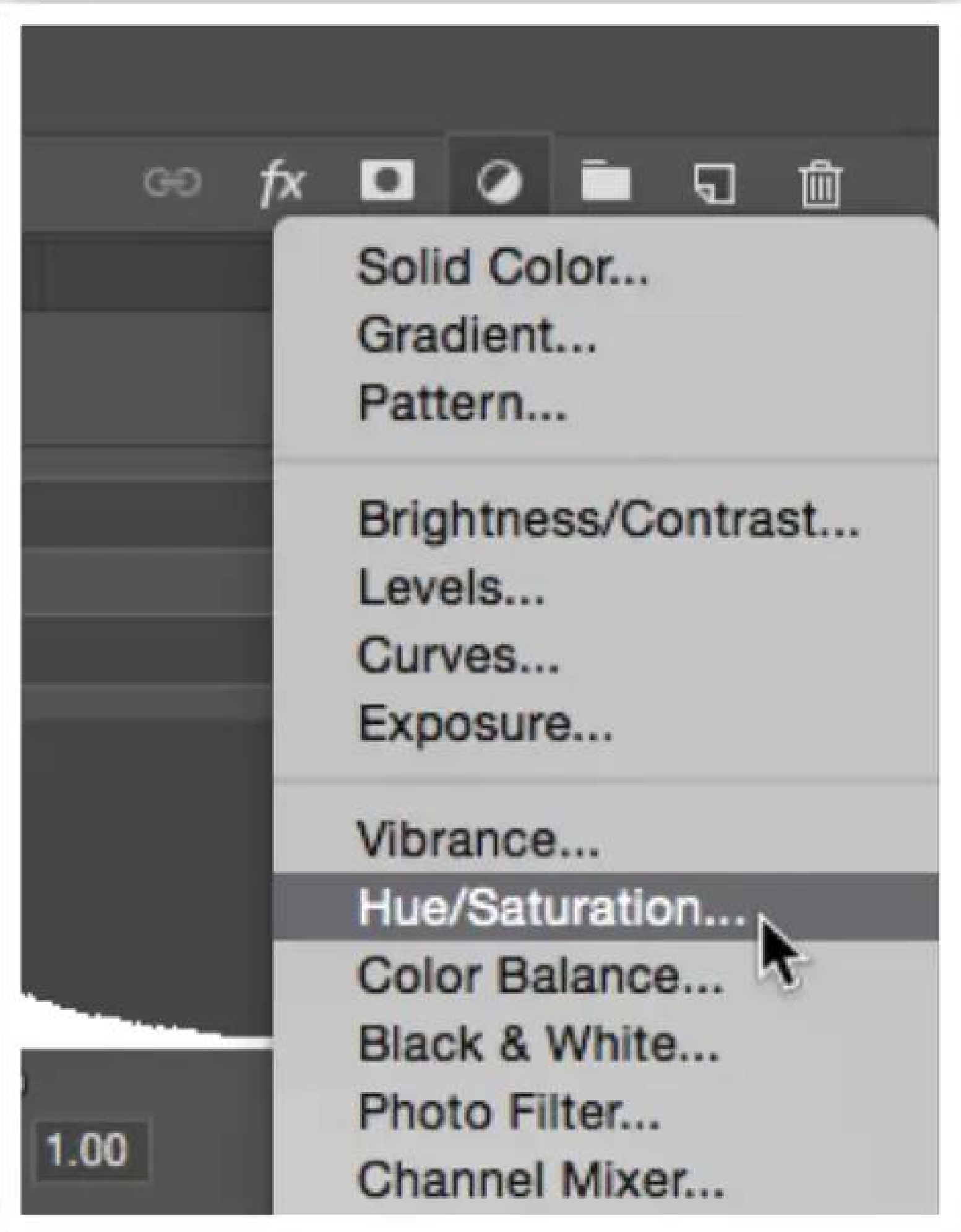

Blending Options...
Edit Adjustment...
Copy CSS
Copy SVG
Duplicate Layer...
Delete Layer
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object
Rasterize Layer
Rasterize Layer Style
Disable Layer Mask
Enable Vector Mask
Create Clipping Mask
Link Layers
Select Linked Layers
hero
dungeon
Background

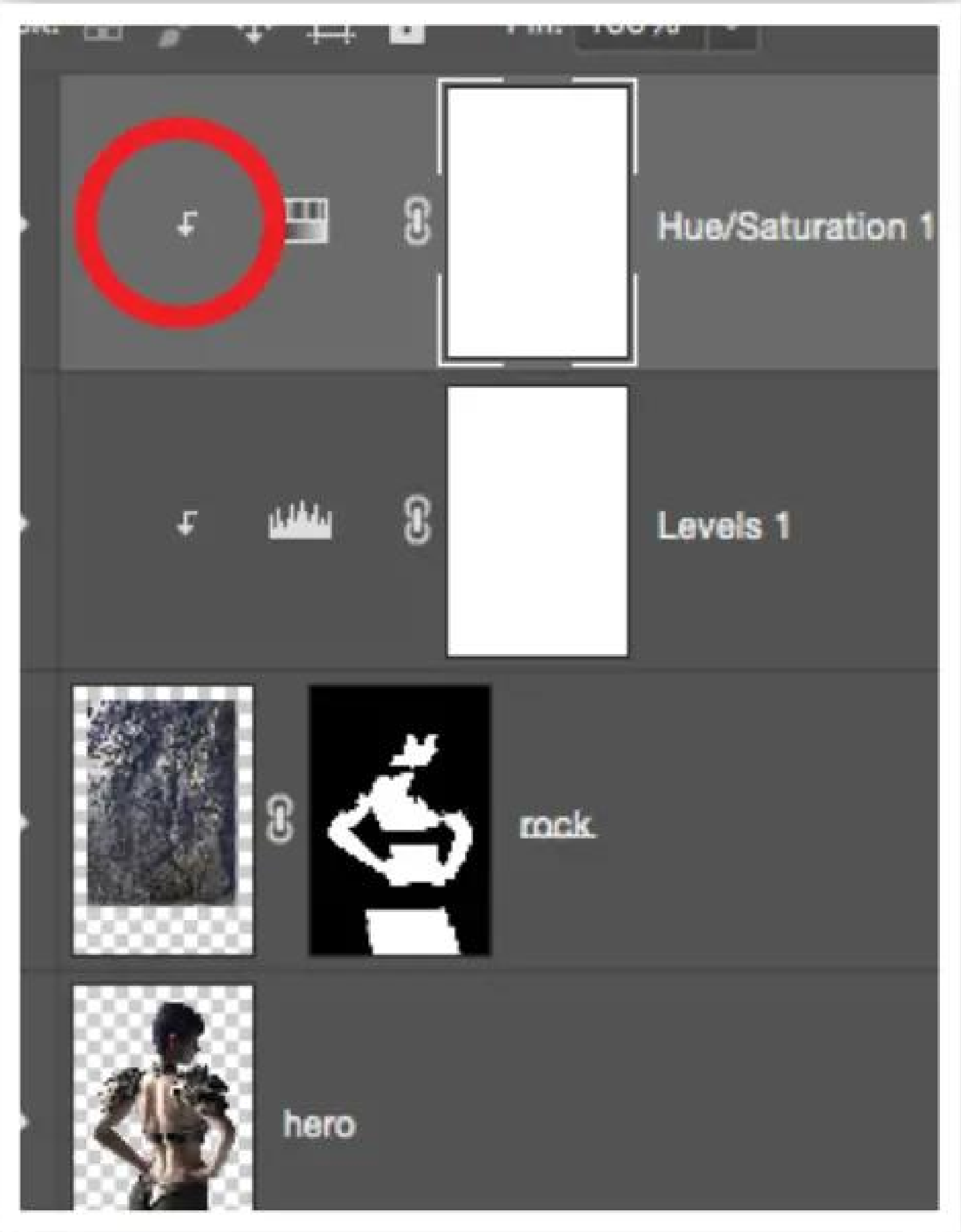

Lock:
Fill: 100%
Levels 1
rock
hero
dungeon

18 Click back on the 'rock' layer thumbnail (not the mask) and click on the Add New Adjustment Layer button. Select Levels from the menu. A new Levels Adjustment Layer will be added to the top of the layer stack.

19 We need to adjust the 'rock' layer only so right-click the 'Levels 1' layer and choose Create Clipping Mask from the menu. A small arrow appears on the layer to indicate it will affect only the layer beneath it.

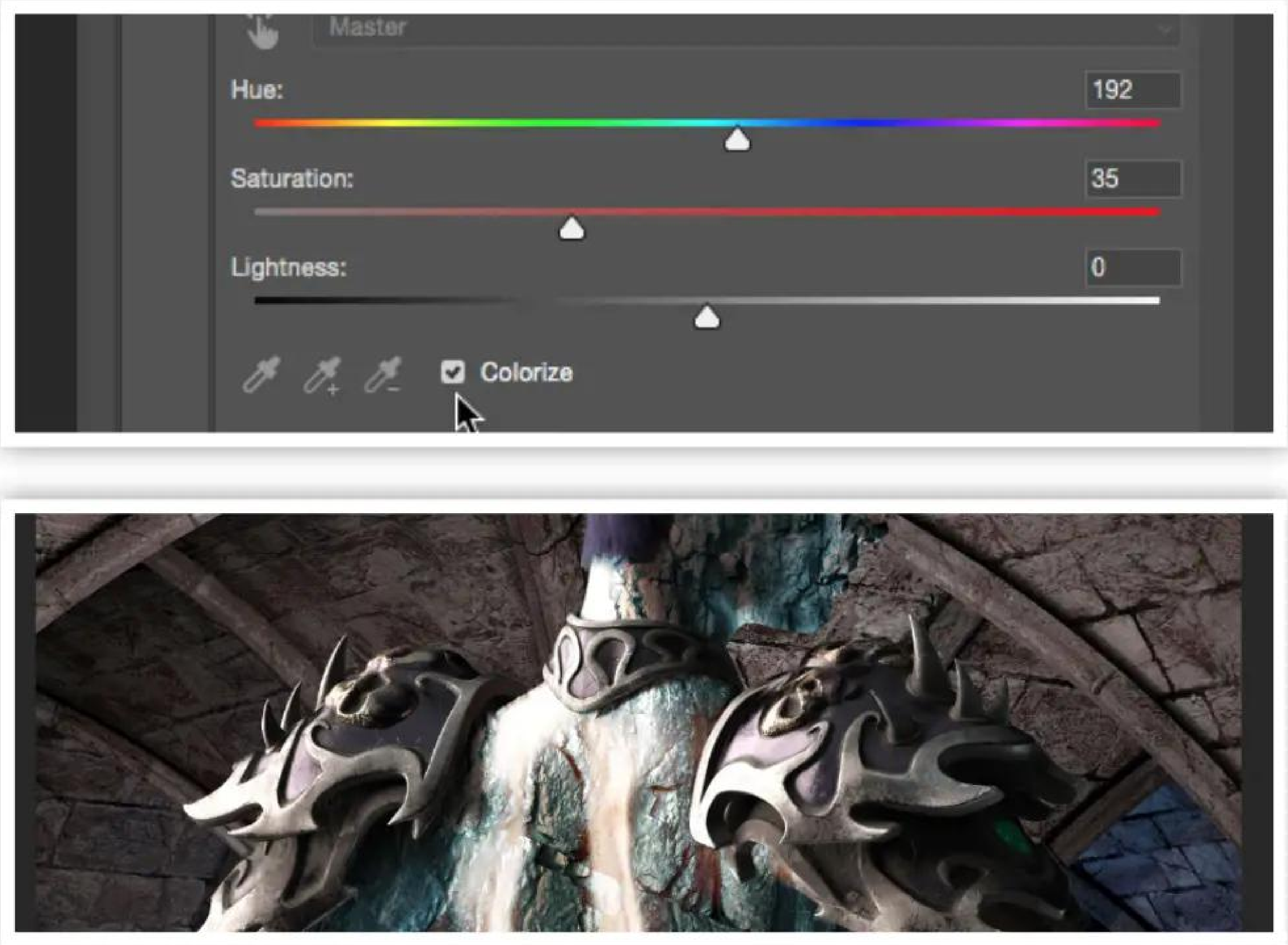

Preset: Custom
RGB
Auto
22
1.00
183
Output Levels: 0
255


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
1.00


Hue/Saturation 1
Levels 1
rock
hero

20 In the Levels Properties panel, move the Shadows and Highlights sliders towards the centre of the histogram to add more contrast to the rock image.

21 Click on the Add Adjustment Layer button again and add a Hue/Saturation adjustment. Just as you did with the 'Levels 1' adjustment, clip this 'Hue/Saturation 1' layer to the 'rock' layer as well.



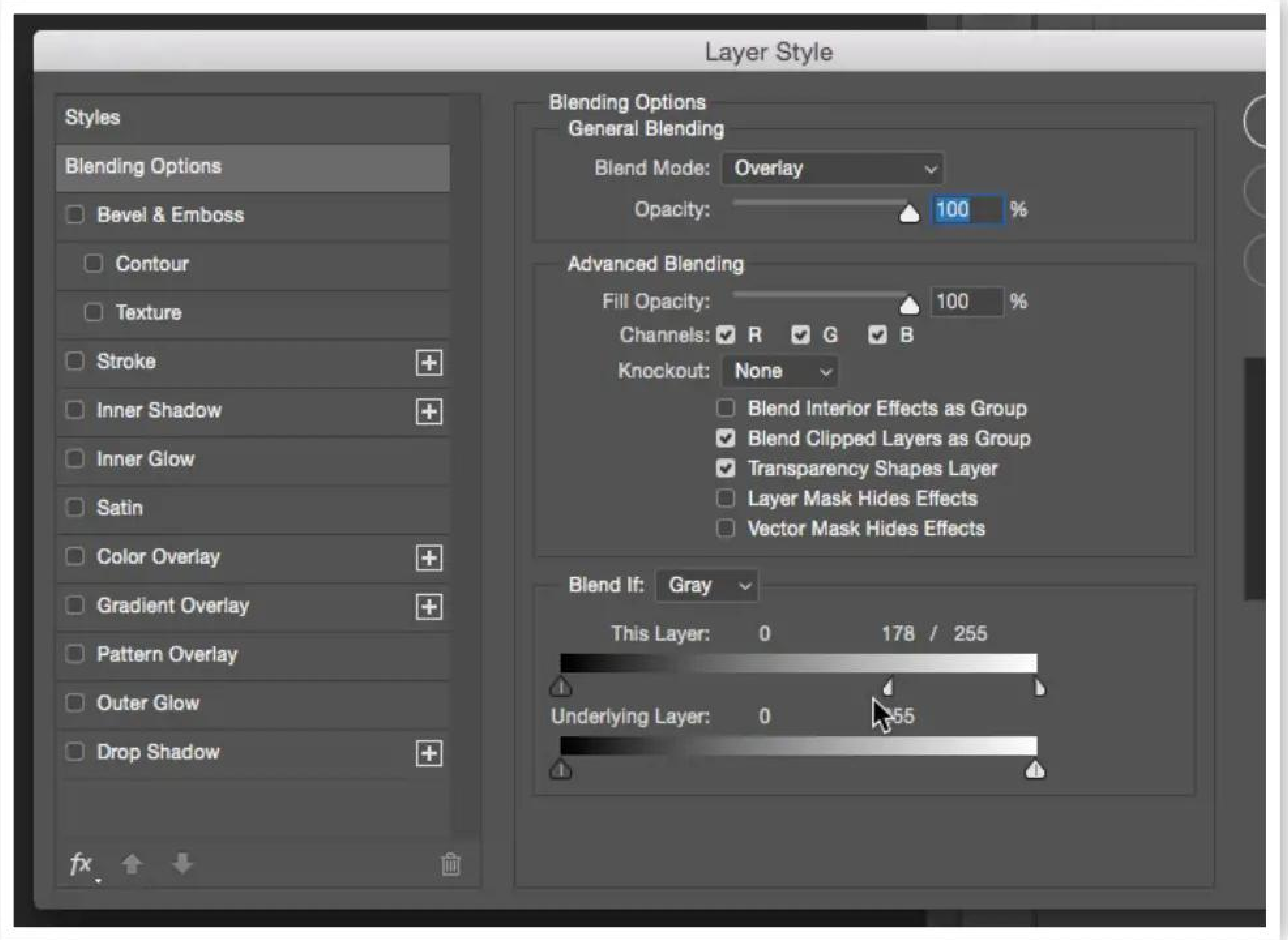
Hue: 192

Saturation: 35

Lightness: 0

☑ Colorize

22 Check the Colorize box and adjust the Hue and Saturation sliders to alter the rock colour to a more vibrant blue. A Hue value of 192 and a Saturation value of 35 should give a good result.

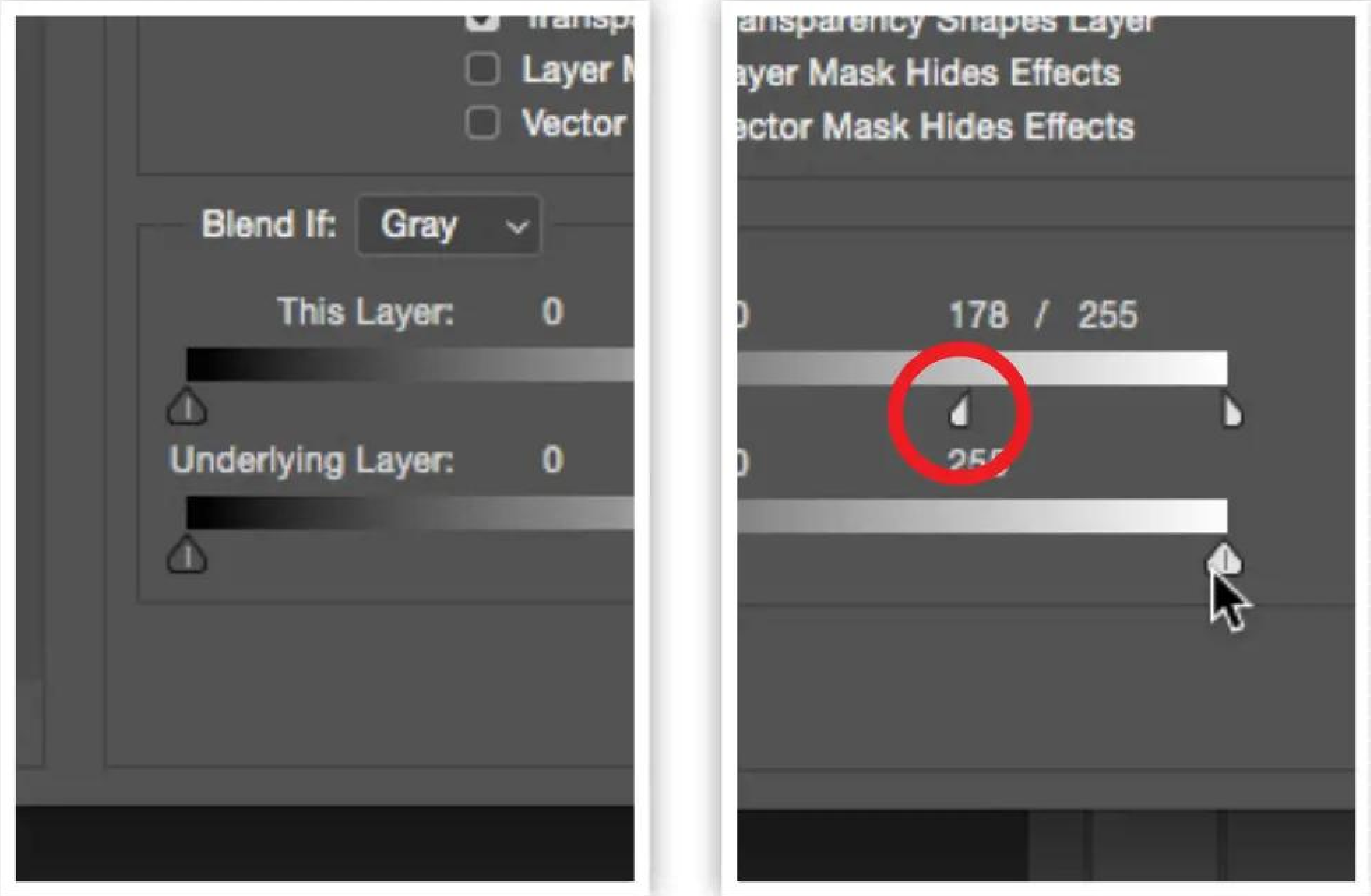

Layer Style
Styles
Blending Options
Bevel & Emboss
Contour
Texture
Stroke
Inner Shadow
Inner Glow
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Outer Glow
Drop Shadow
fx

Blending Options
General Blending
Blend Mode: Overlay
Opacity: 100 %

Advanced Blending
Fill Opacity: 100 %
Channels: ☑ R ☑ G ☑ B
Knockout: None
☐ Blend Interior Effects as Group
☑ Blend Clipped Layers as Group
☑ Transparency Shapes Layer
☐ Layer Mask Hides Effects
☐ Vector Mask Hides Effects

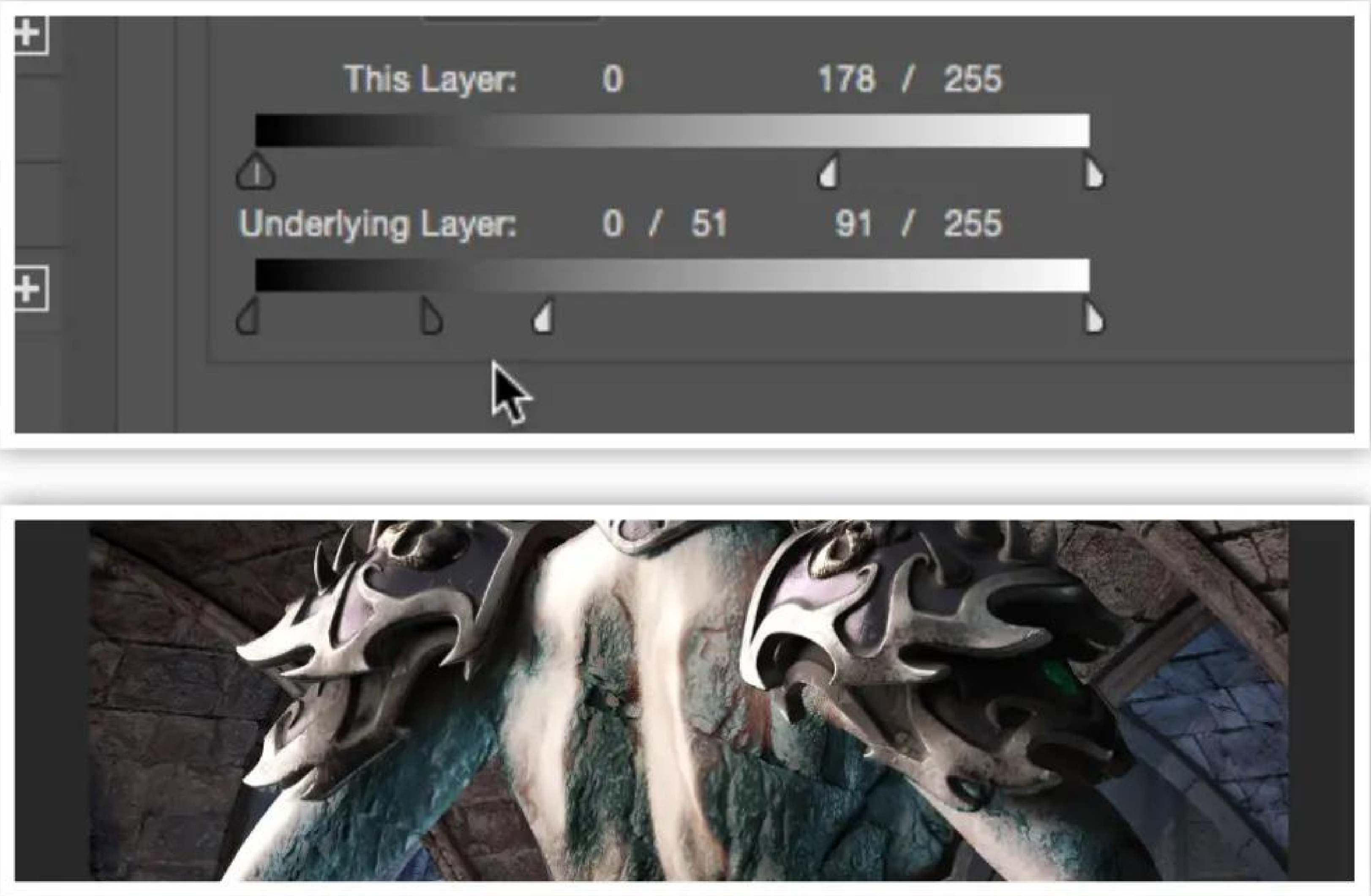
Blend If: Gray
This Layer: 0 178 / 255
Underlying Layer: 0 255

23 Double-click the 'rock' layer thumbnail image and you will call up the Layer Style dialog box. We are going to use the Blend If option to refine the blend of stone and skin.

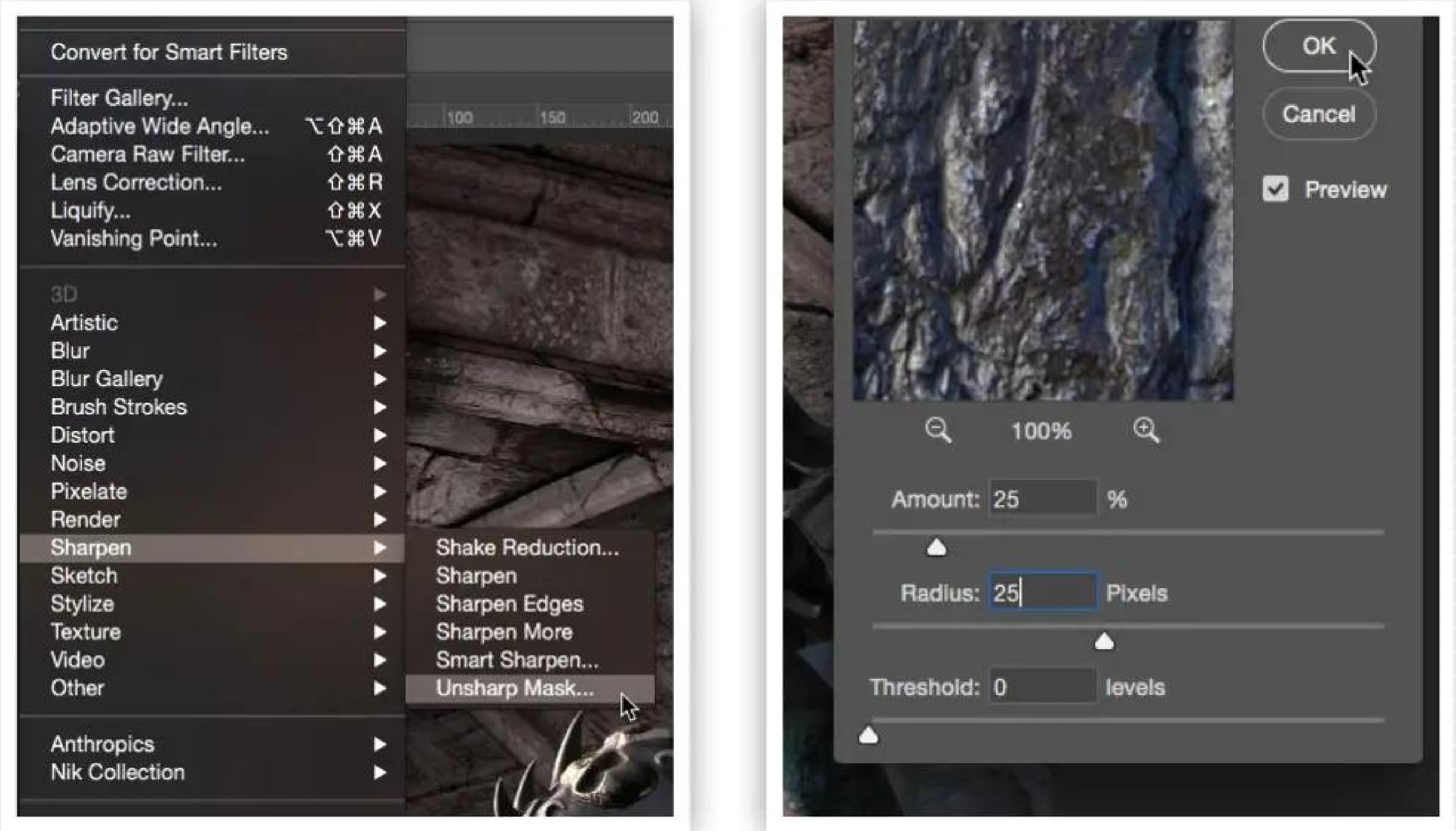

Transparency Shapes Layer
Layer Mask Hides Effects
Vector Mask Hides Effects

Blend If: Gray
This Layer: 0 178 / 255
Underlying Layer: 0 255

24 You will see that the This Layer and Underlying Layer slider tabs can be split in half by Alt + left-clicking on them. Doing this will enable much finer control of the blends you are using.


This Layer: 0 178 / 255
Underlying Layer: 0 / 51 91 / 255

25 As you slide the released halves of the Shadows and Highlights slider tabs back and forth, you alter how the 'rock' layer blends into the 'hero' layer and vice versa. Click OK when you are happy with the results.


Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...
OK
Cancel
100%

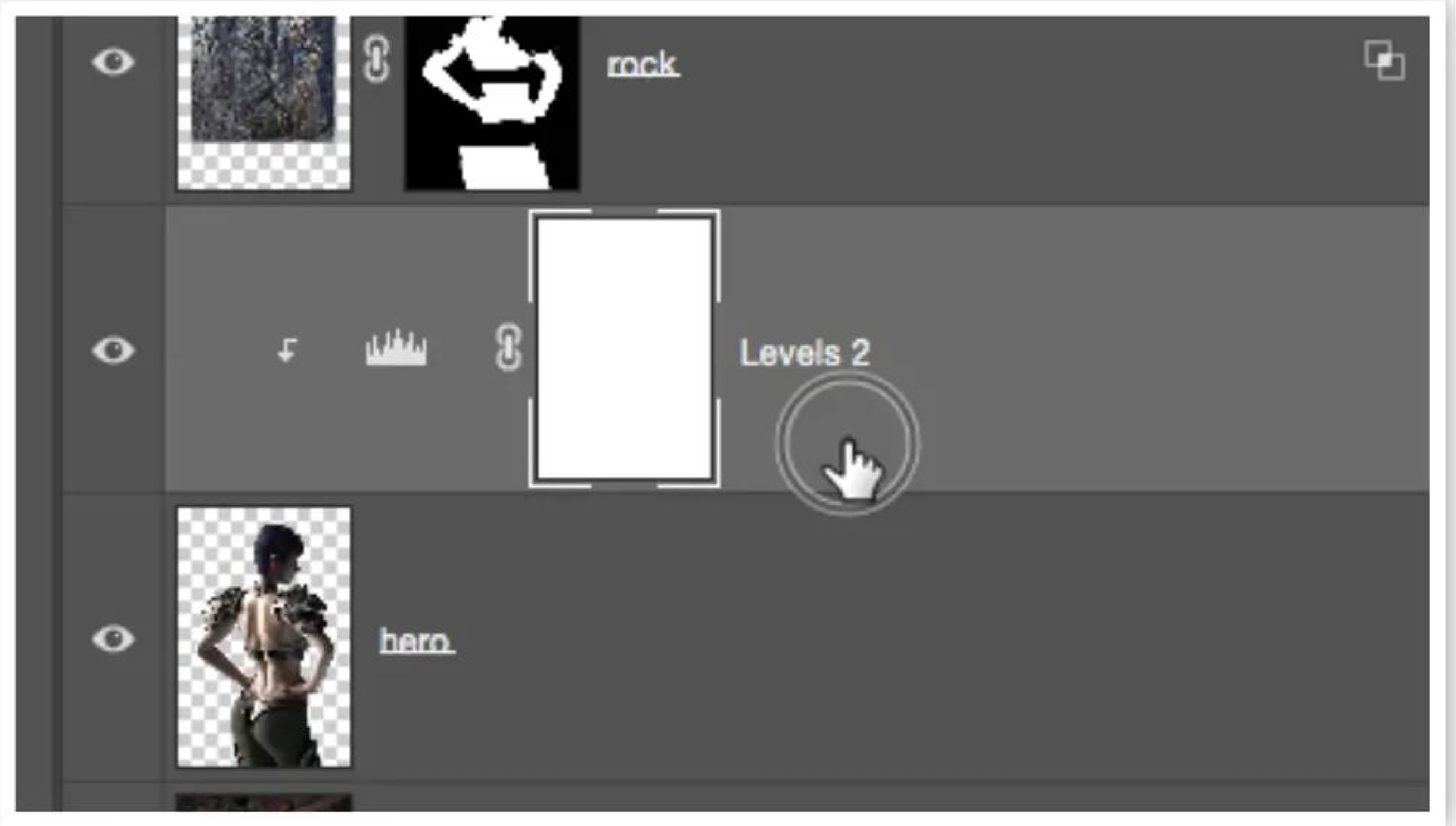
☑ Preview

Amount: 25 %

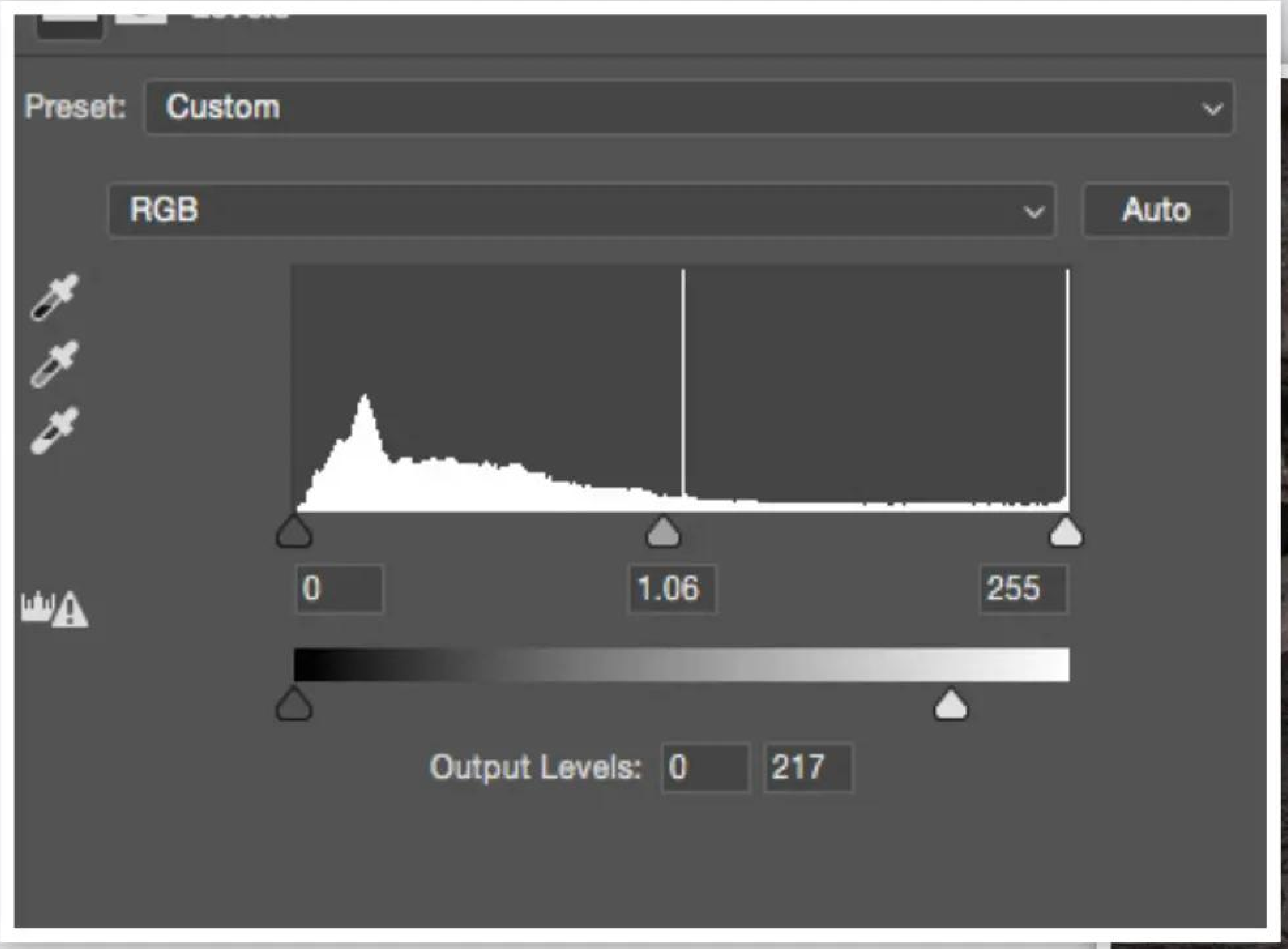
Radius: 25 Pixels

Threshold: 0 levels

26 Keep the 'rock' layer active and go to the top file menus and choose Filter > Sharpen > Unsharp Mask and set the Amount to 25%, Radius to 25 pixels and Threshold 0 levels. Click OK and this will add some sharpness and additional contrast to the rocks.


rock
Levels 2
hero

27 Click on the 'hero' layer then click the Create New Adjustment Layer button and select Levels. A second levels adjustment will be added above our hero. Clip this layer to the 'hero' layer below following the same method outlined in step 19.



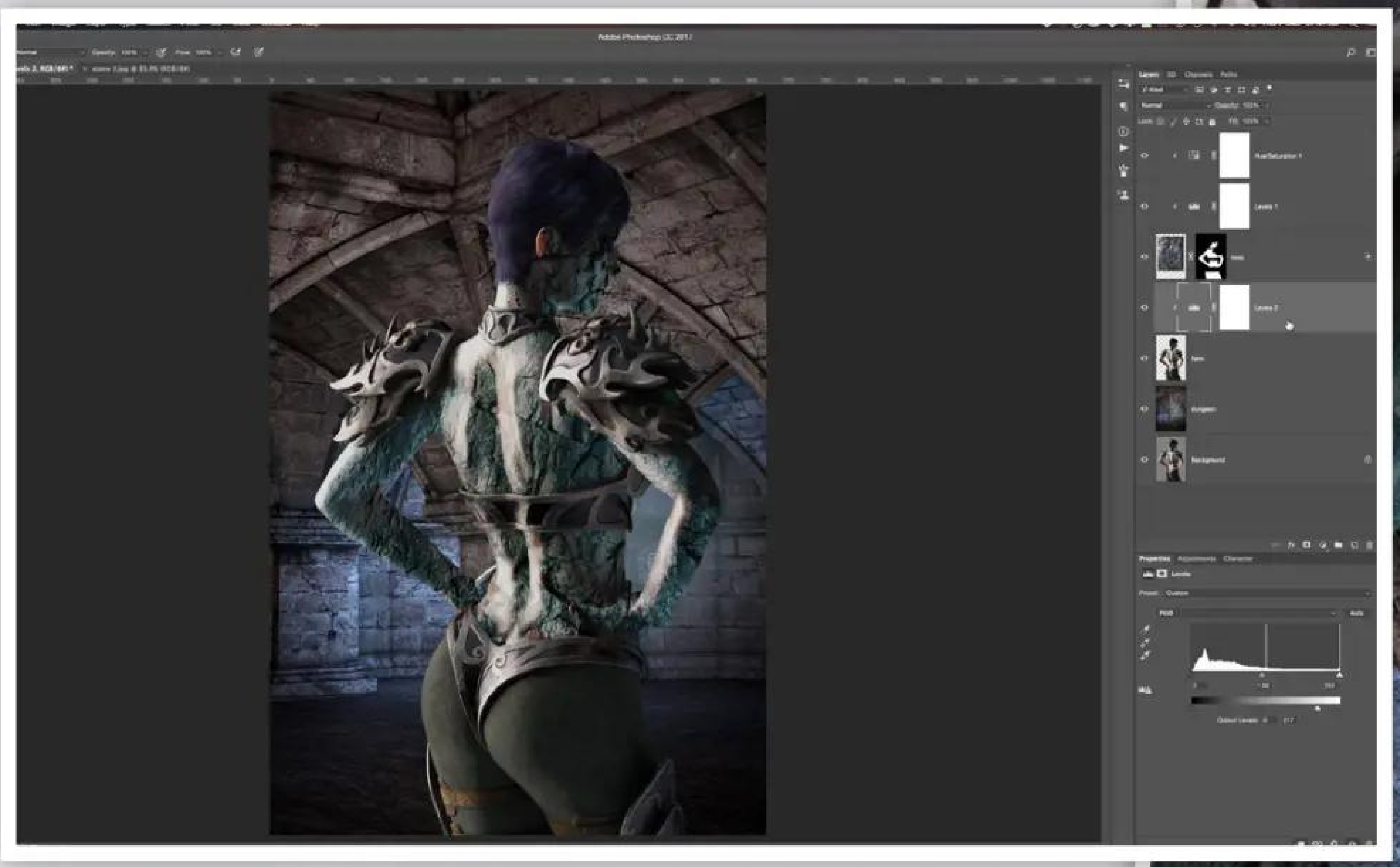
Preset: Custom

RGB

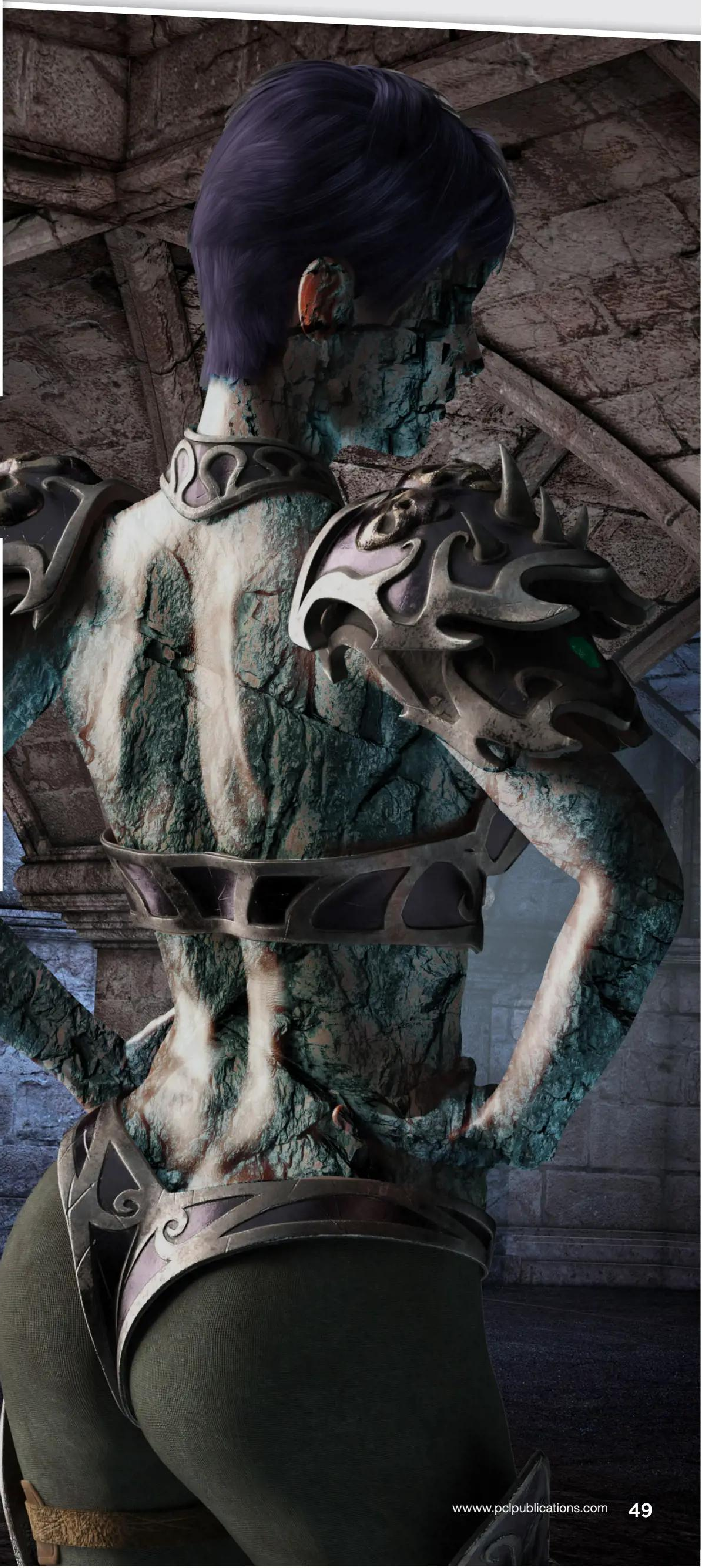
0 1.06 255

Output Levels: 0 217

28 Now you can begin to adjust the 'Levels 2' Properties by clicking and dragging the Midtone tab left towards the centre of the histogram and then you can reduce the Highlight Output Levels to about 217.



29 This fantasy image is complete. Our hapless hero has been turned to stone.



Have you got the Medusa touch?

Who will you turn to stone next?

AFTER
BEFORE

Text Portraits

Here’s how to transform a face into a dramatic text portrait

Transforming a face into a text portrait is a fairly simple task, but it gives fantastic results that elevates a simple image into a piece of art. If the portrait is of a friend or loved one, you can even make the words used for the portrait reflect the character and experiences of the subject in question.

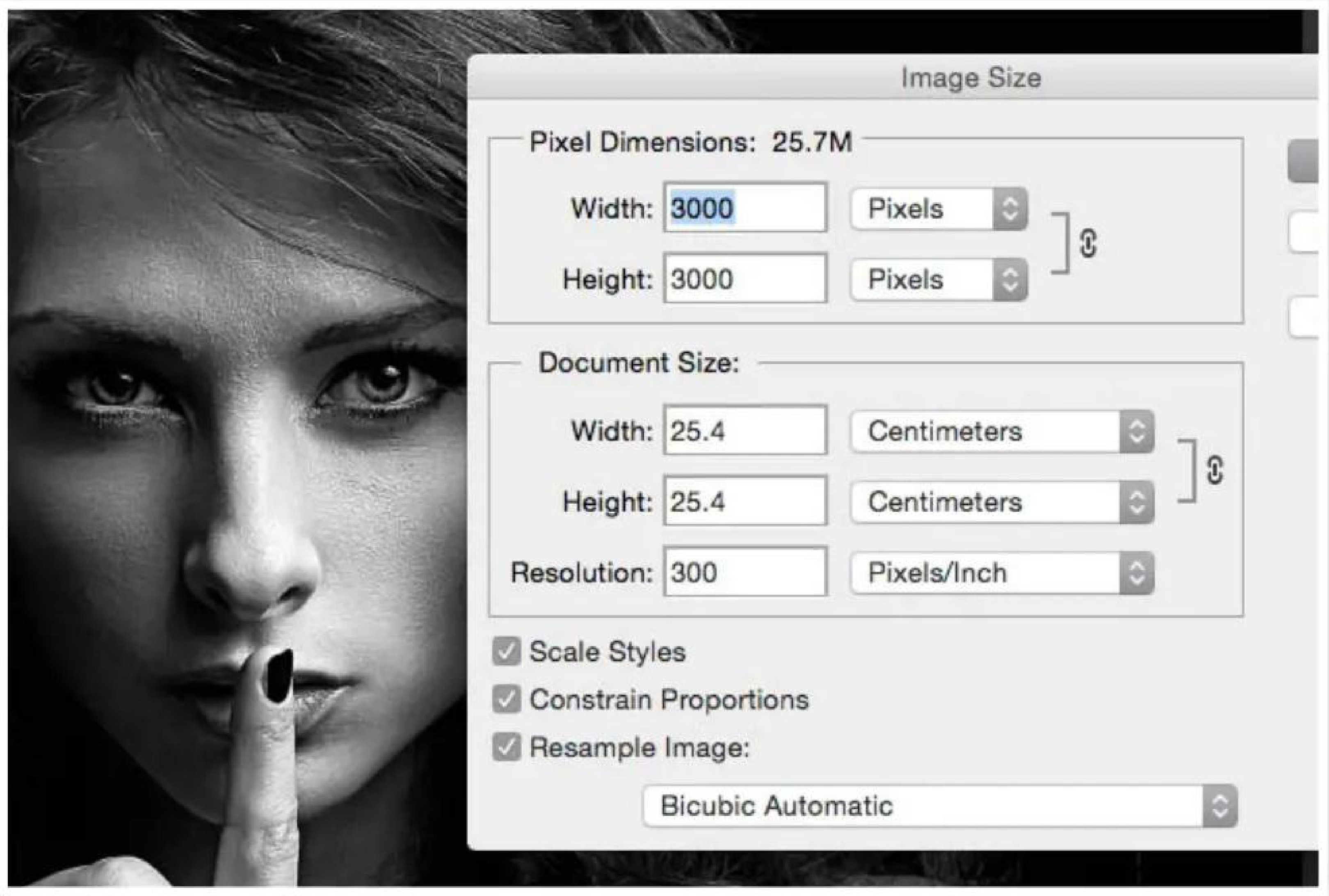


Image Size

Pixel Dimensions: 25.7M

Width: 3000 Pixels

Height: 3000 Pixels

Document Size:

Width: 25.4 Centimeters

Height: 25.4 Centimeters

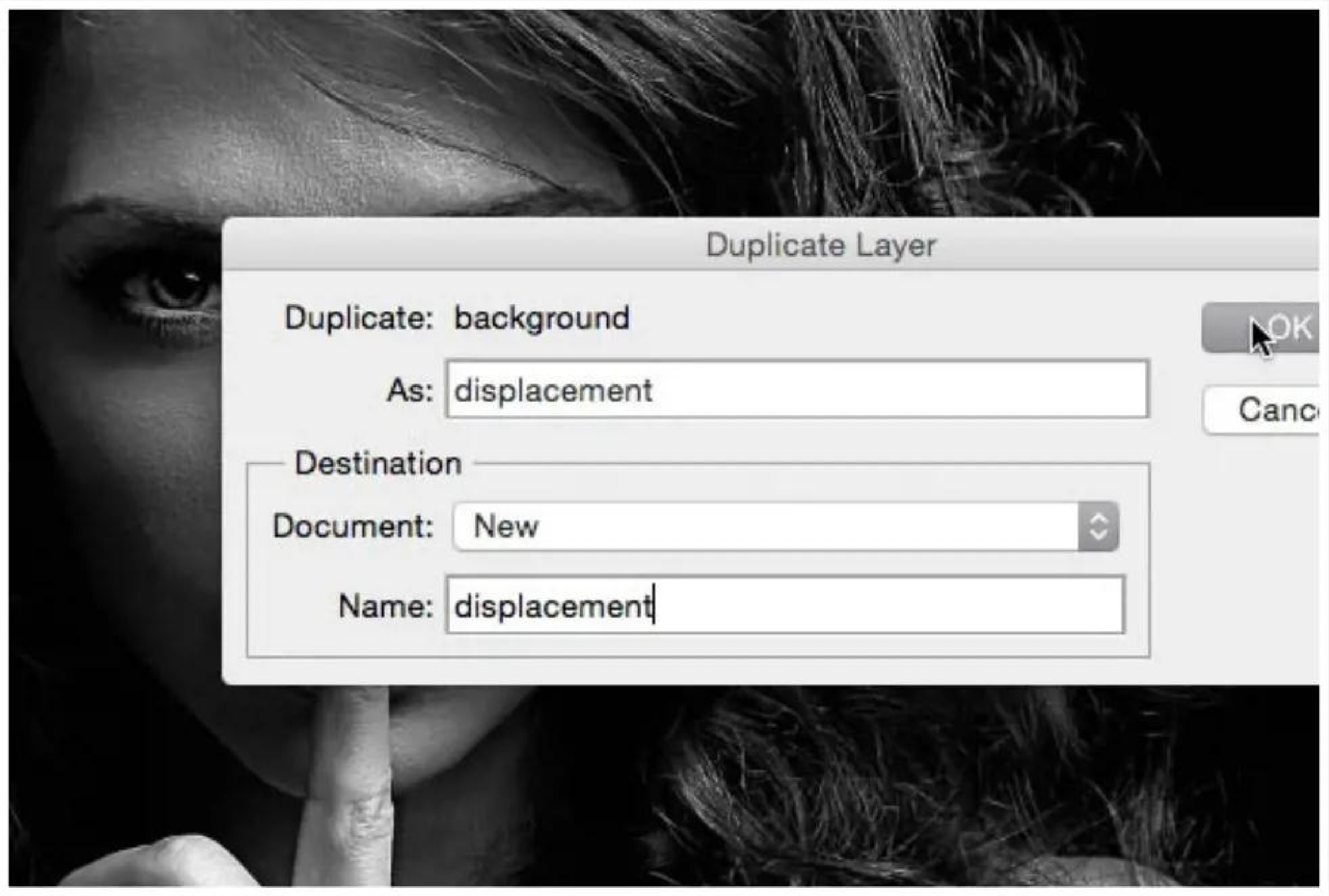
Resolution: 300 Pixels/Inch

☑ Scale Styles

☑ Constrain Proportions

☑ Resample Image:

Bicubic Automatic



Duplicate Layer

Duplicate: background

As: displacement

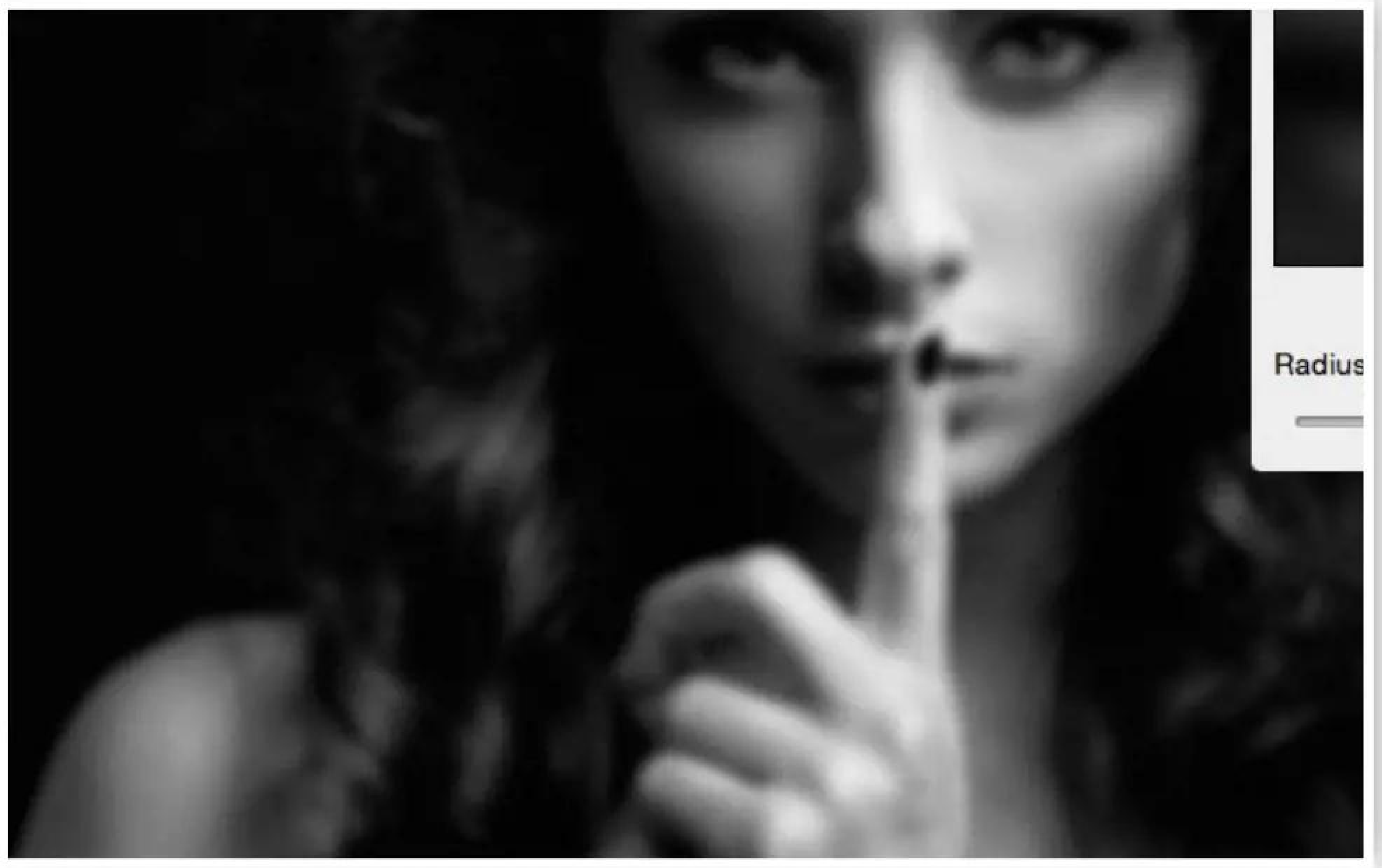
Destination

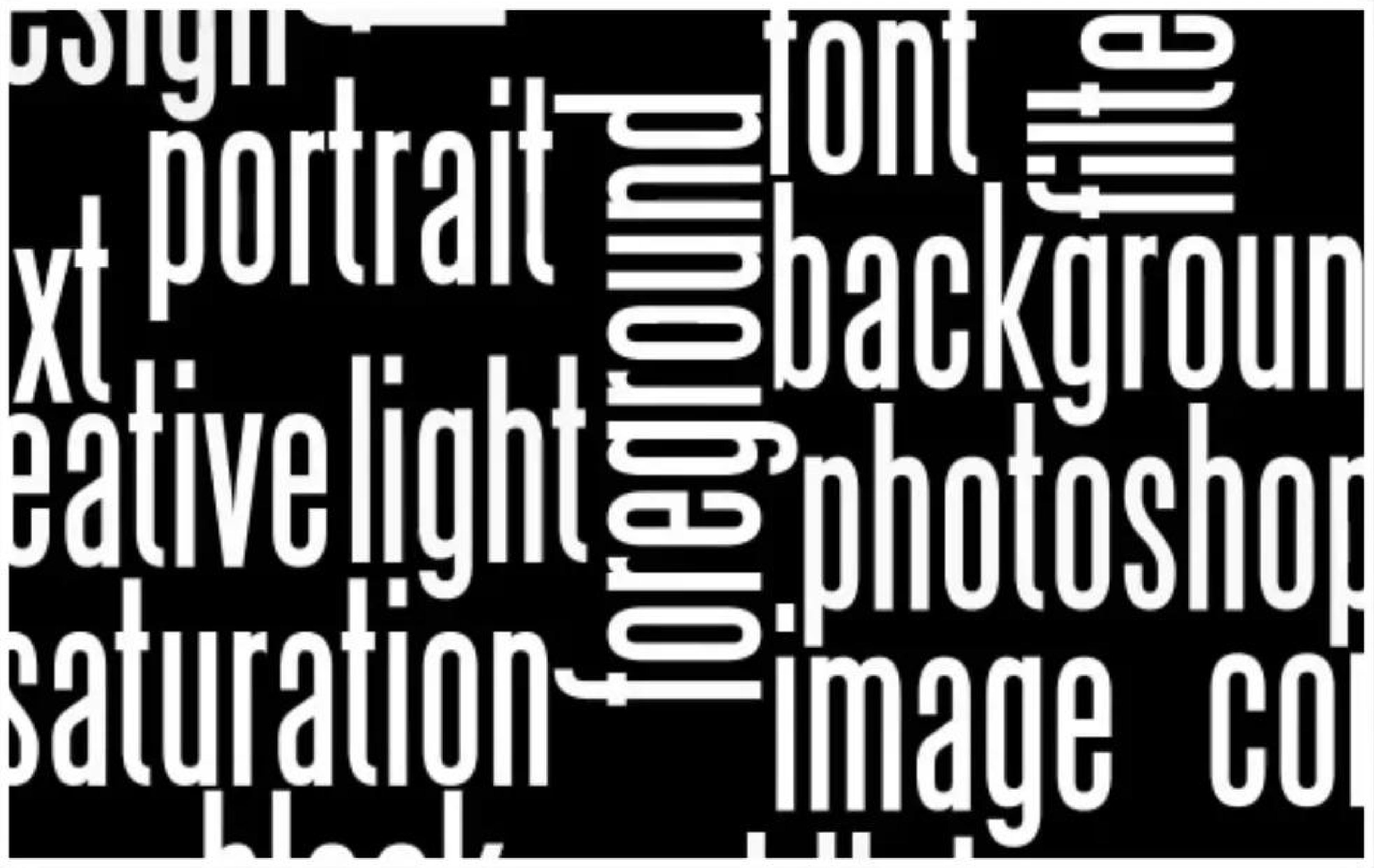
Document: New

Name: displacement

01 We'll need a suitable subject in black and white. A nice, high contrast image will work well. Our example image is 3000px square, and our settings are based on that size image. If you are using a different size, your settings may have to be altered to suit the size you are working at.

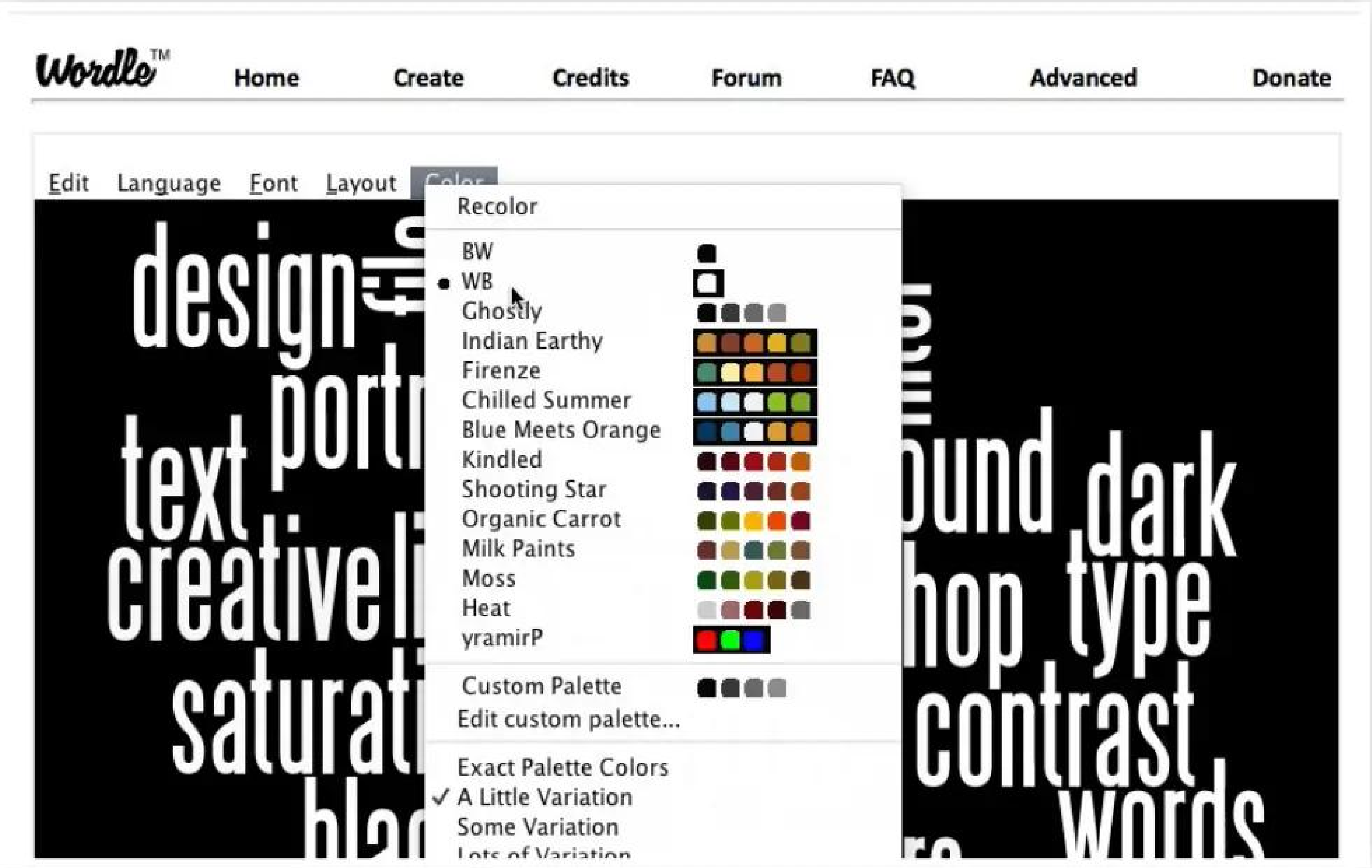
02 First we create a Displacement Map to shape the text in our portrait. Right-click on your image thumbnail and select Duplicate Layer. Name the layer 'displacement', and make sure the destination is set to 'New' and the document name is also 'displacement'. Click OK to proceed.

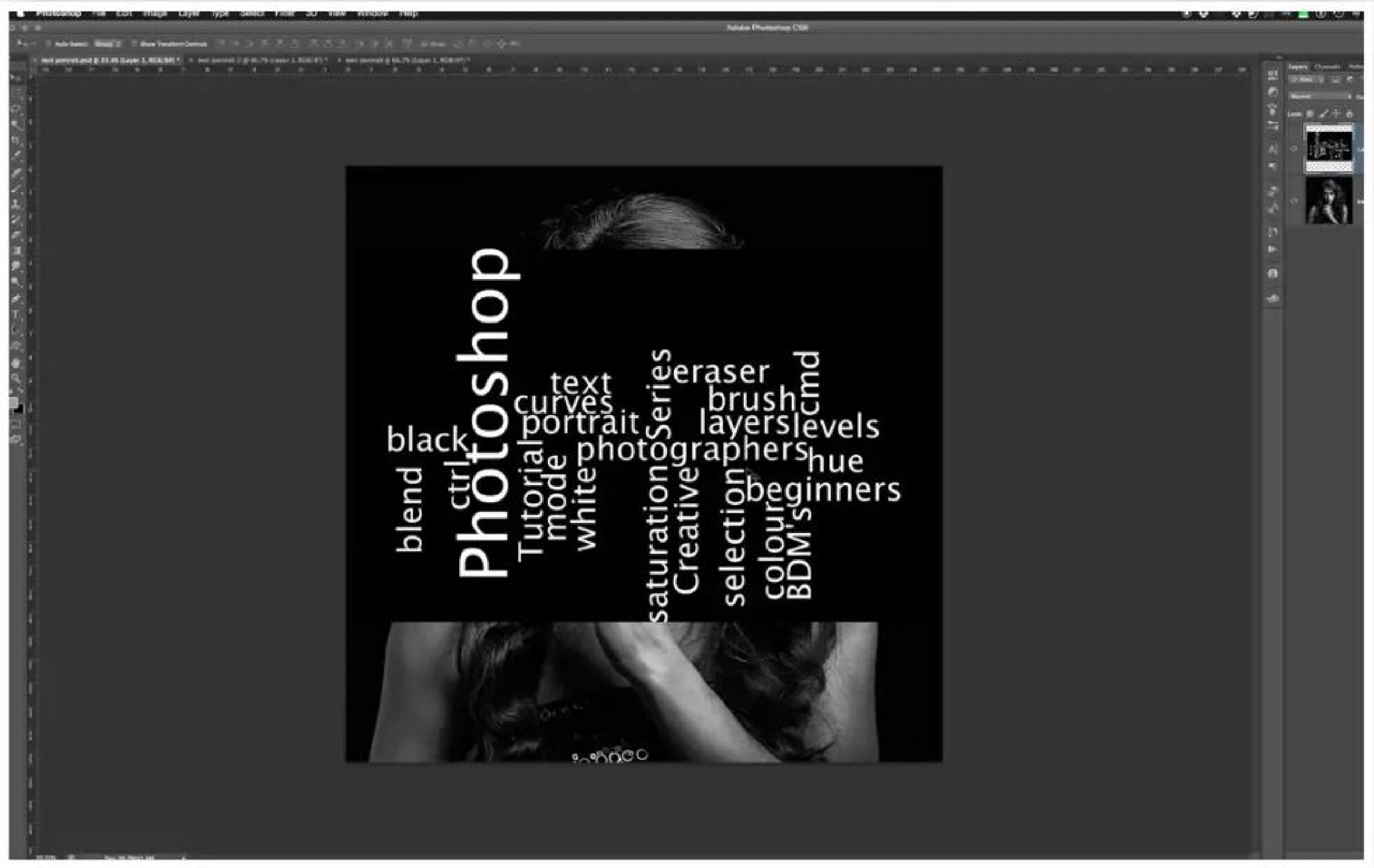



portrait
foreground
font
backgroun
light
photoshop
saturation
image

03 A new document will be created called 'displacement.psd'. In the top menu, go to Filter > Blur > Gaussian Blur and make the Radius about 10 pixels. Softening the detail works best with displacement maps. You can now select File > Save and keep the PSD file ready to be used later.

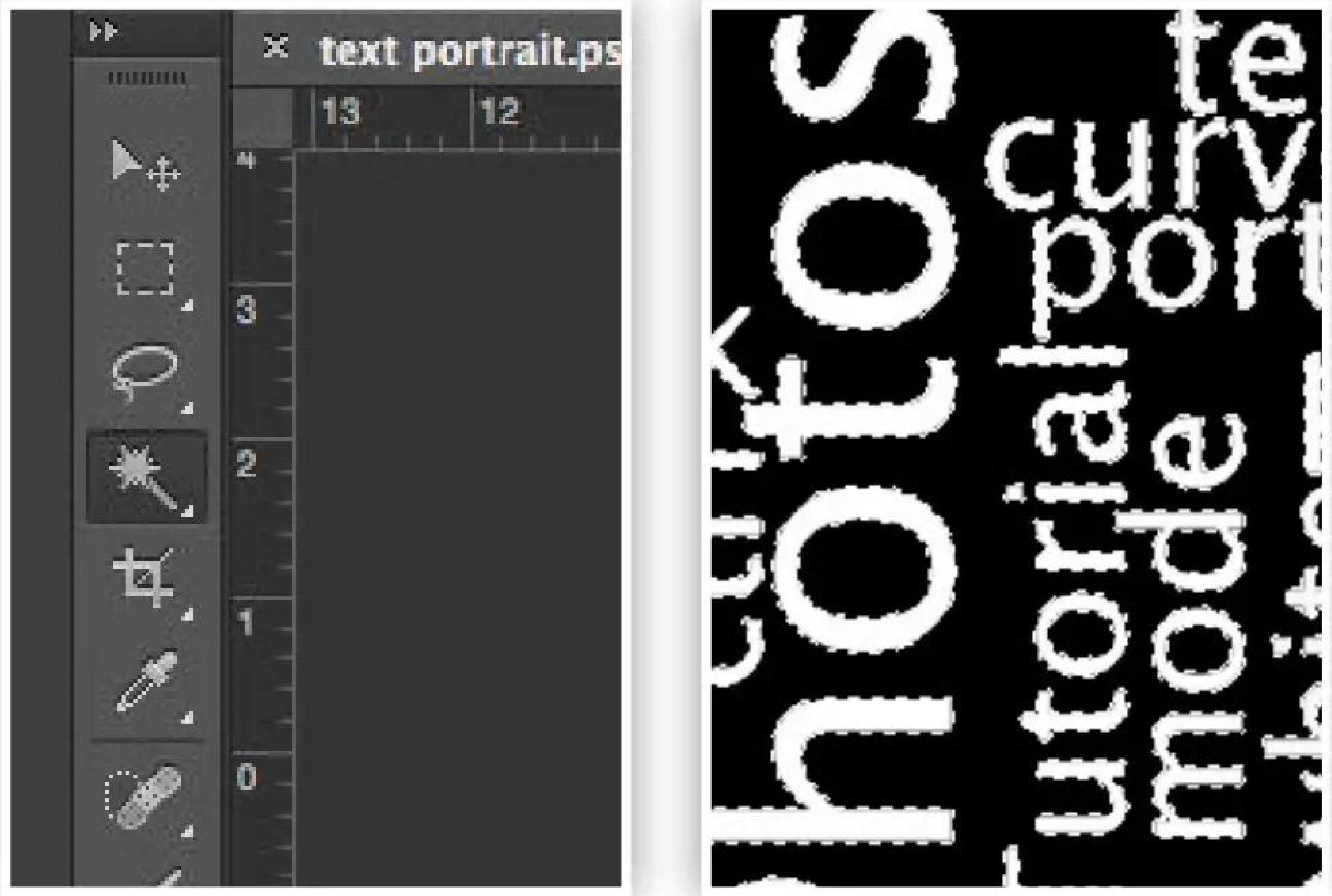
04 We will need text, which you could type into layers, but that would look quite regimented. Instead, we can make a 'word cloud'. It is a graphic representation of a set of words, arranged in pleasing patterns. We can use word clouds for our portrait and luckily we can automate the process.


Wordle™
Home
Create
Credits
Forum
FAQ
Advanced
Donate
Edit
Language
Font
Layout
Color
Recolor
BW
● WB
Ghostly
Indian Earthy
Firenze
Chilled Summer
Blue Meets Orange
Kindled
Shooting Star
Organic Carrot
Milk Paints
Moss
Heat
yramirP
Custom Palette
Edit custom palette...
Exact Palette Colors
✓ A Little Variation
Some Variation
design
text
creative
dark
type
contrast
words

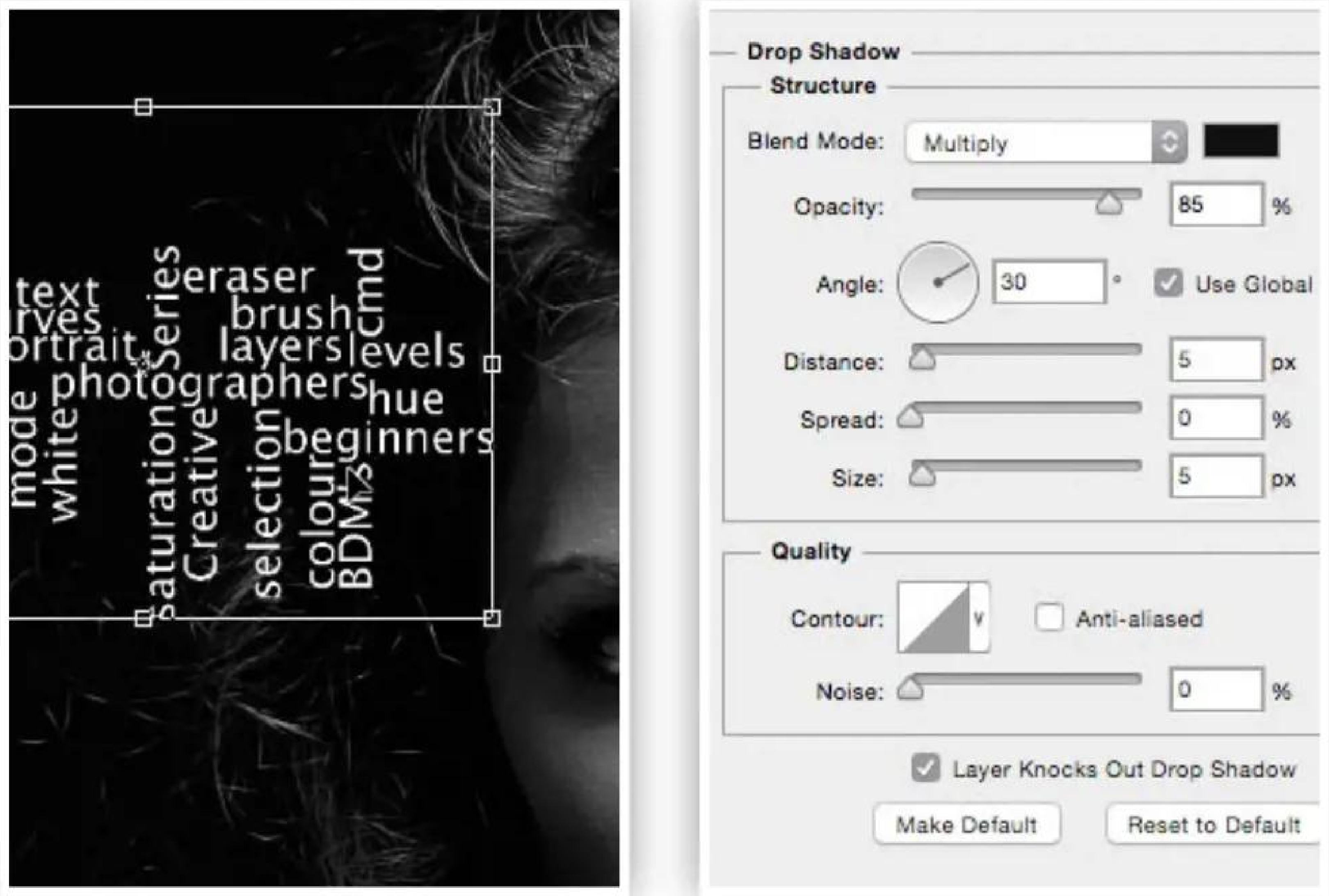

Photoshop
text
eraser
curves
brush
portrait
layers
levels
black
photographers
hue
beginners
ctrl
blend
Tutorial
mode
white
Series
saturation
Creative
selection
colour
BDM's
cmd

05 We have used an online text generator at www.wordle.net. Wordle will generate a random pattern based on the words you have used. You can save your results as PNG files, or as a PDF. It's worth creating a few random patterns to choose from when you open them in Photoshop.

06 Go back to your portrait and click on Open (Cmd + O). Open the word clouds you just created. Our example uses PDFs which were converted to image files. Click on the image of your cloud and drag it over into the document window containing your portrait.

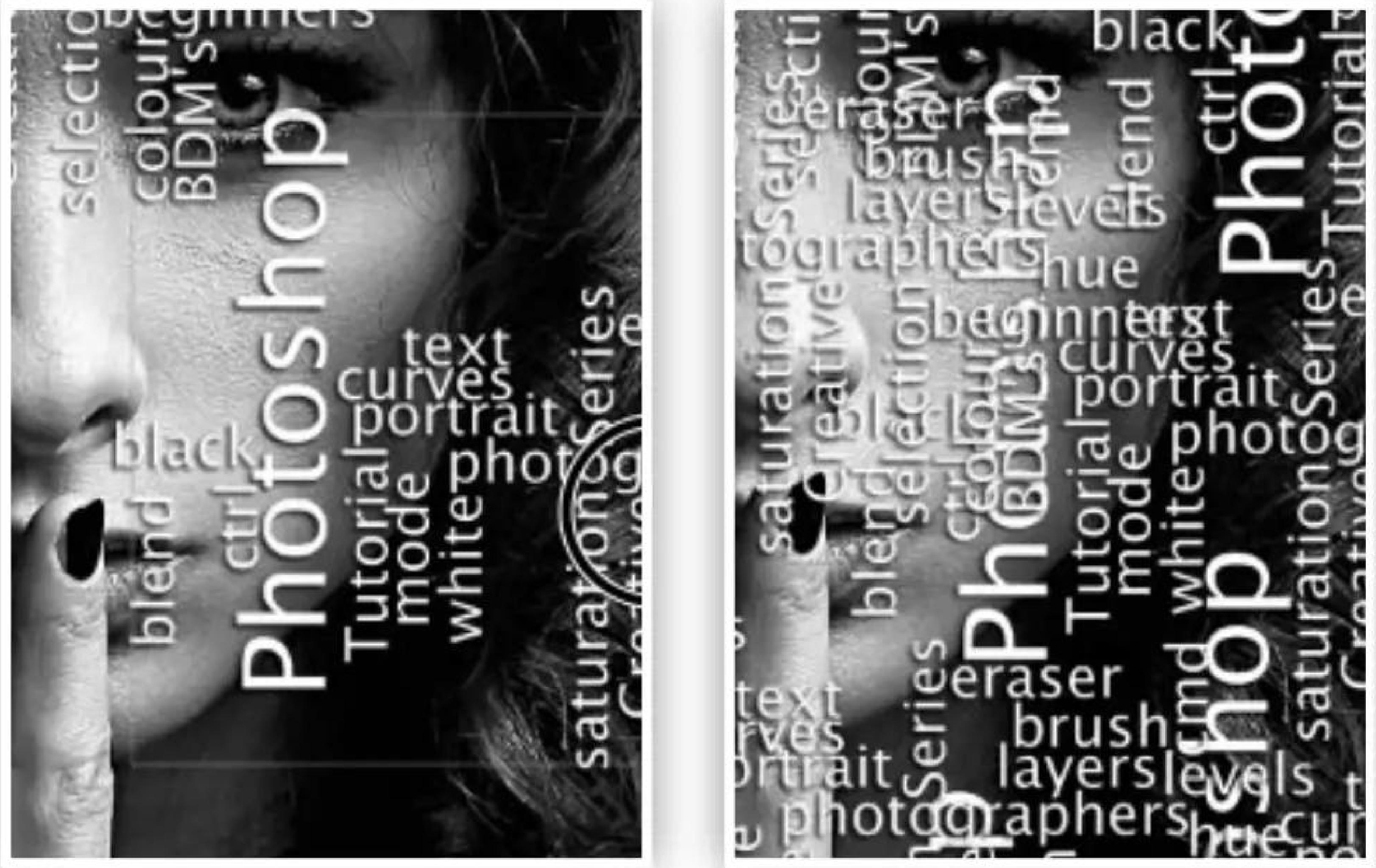

text portrait.ps
13
12
3
2
1
0
Photos
curves
portrait
tutorial
mode
ctrl

07 All the black areas of the cloud need to be removed. Click on the Magic Wand Tool (W), set the Tolerance to about 10 and ensure the Contiguous button is unchecked. Click on a black area and marquee select them. Press Delete on your keyboard and you are left with white text on the transparent layer.

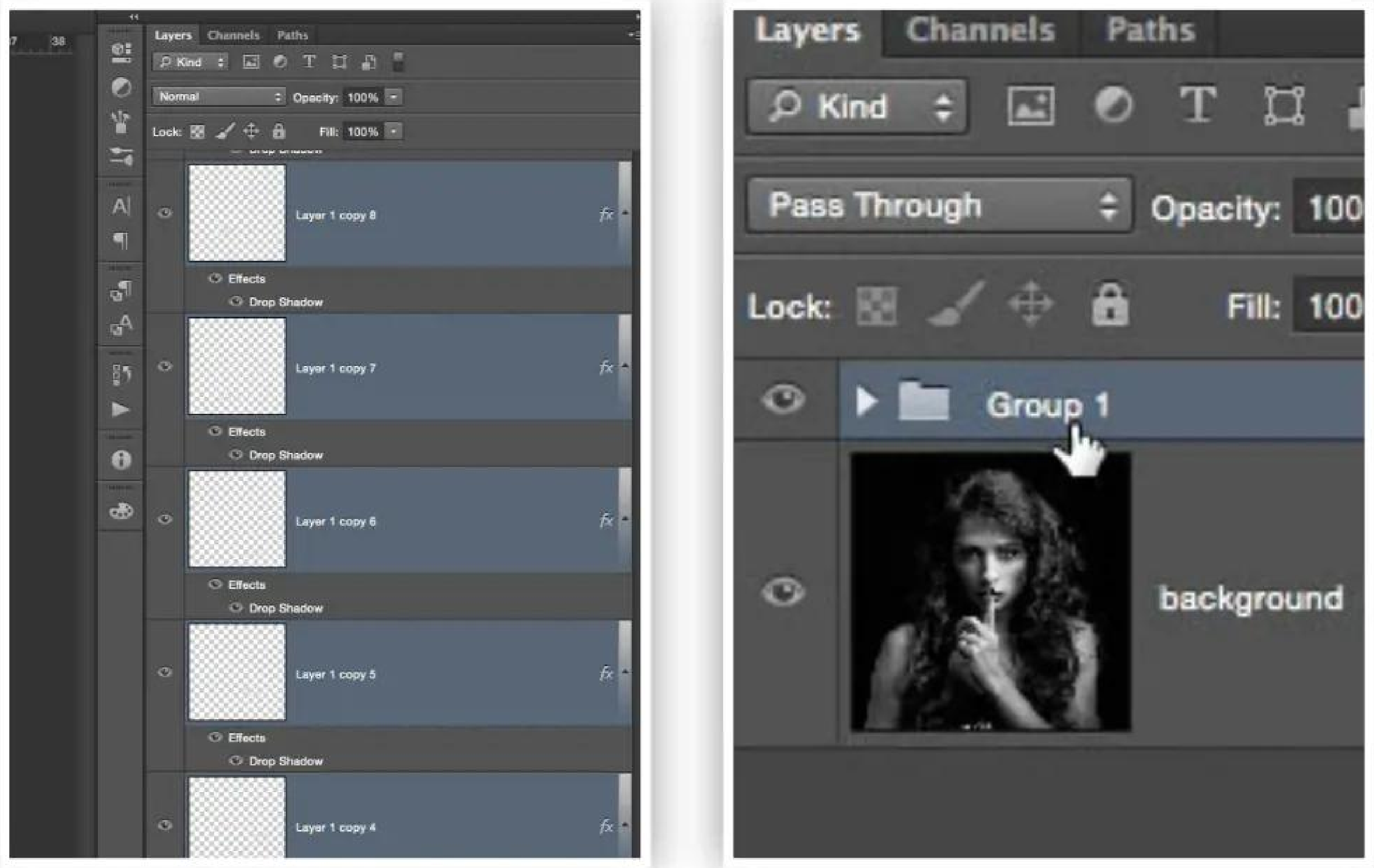

text
curves
portrait
eraser
brush
layers
levels
photographers
hue
beginners
mode
white
saturation
Series
Creative
selection
colour
BDM's
cmd

Drop Shadow
Structure
Blend Mode: Multiply
Opacity: 85 %
Angle: 30 ° ☑ Use Global
Distance: 5 px
Spread: 0 %
Size: 5 px
Quality
Contour: ☐ Anti-aliased
Noise: 0 %
☑ Layer Knocks Out Drop Shadow
Make Default
Reset to Default

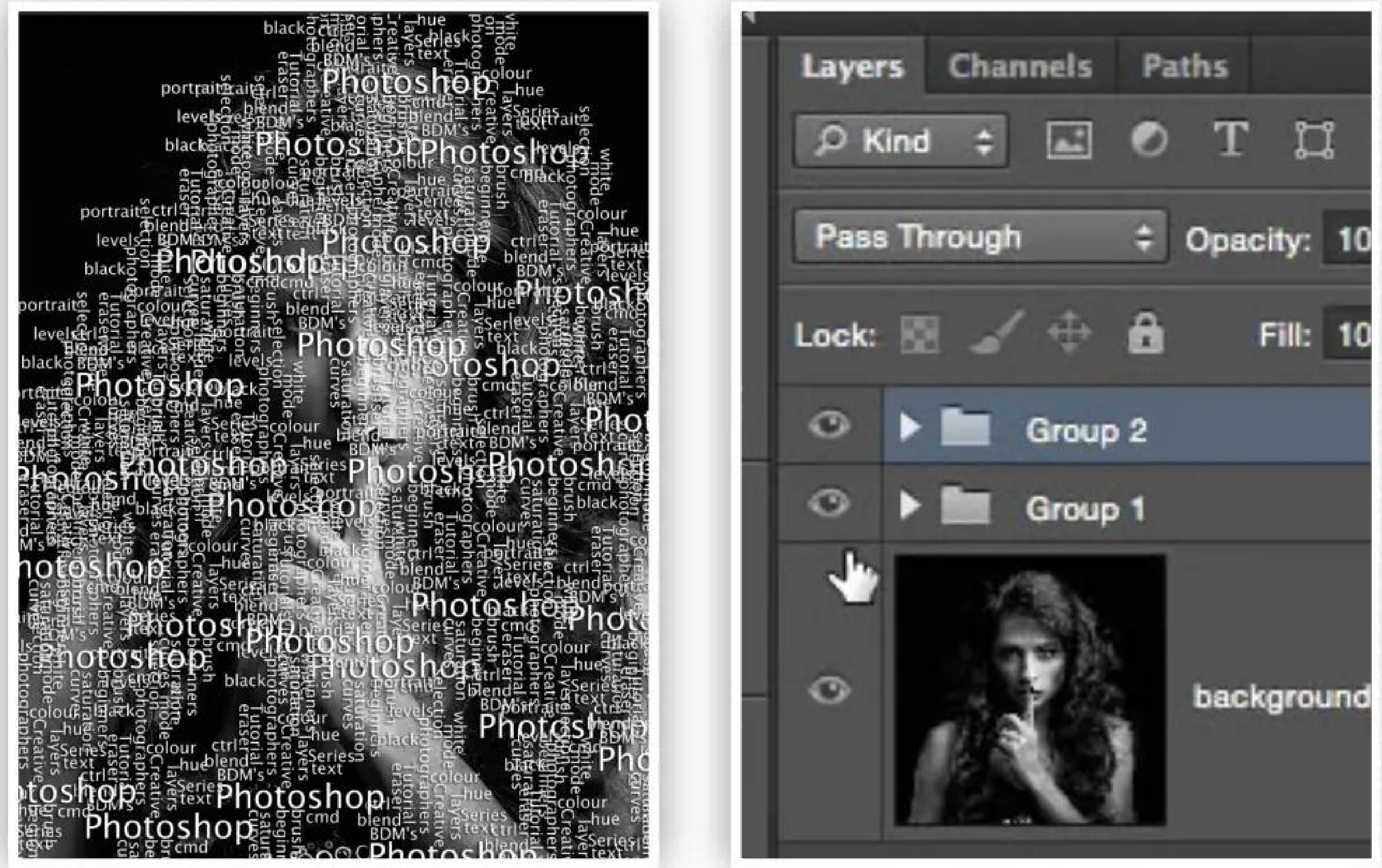
08 Activate the Free Transform Tool (Cmd + T), hold Shift and drag a corner control point of the text and scale it down to about 25% and press Enter. Double-click 'Layer 1' to bring up the Layer Style dialog box. Click on Drop Shadow. Make Distance and Size about 5 pixels and the Opacity about 85%.


Photoshop
text
curves
portrait
black
blend
ctrl
Tutorial
mode
white
saturation
Series
eraser
brush
layers
levels
photographers
hue

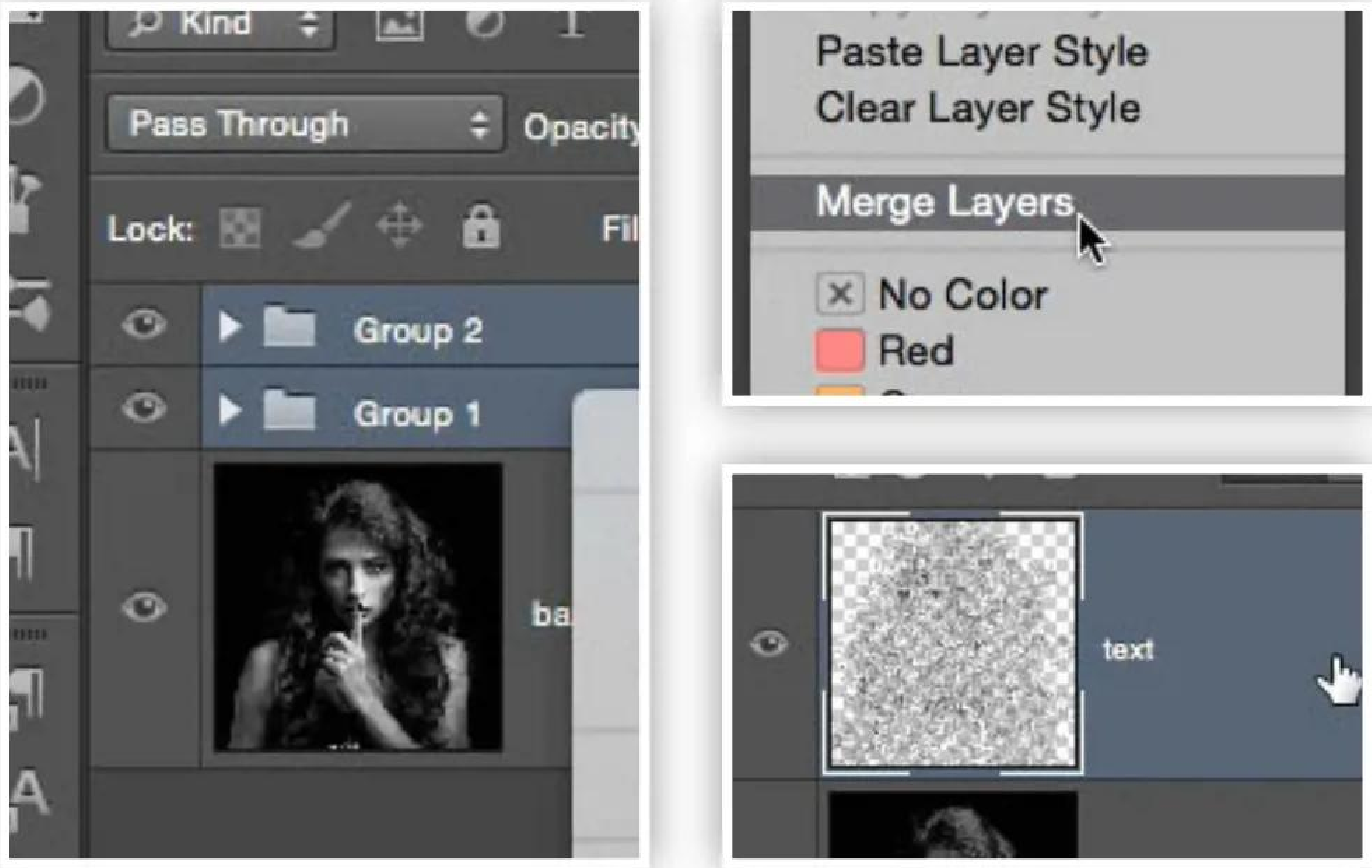
09 Now, to build a dense pattern of words. Make 'Layer 1' active and press Cmd + J for a duplicate layer. Use the Move Tool to drag the new layer to another part of the image. Repeat this process multiple times until you have built up a pattern of copies that covers the main details of the background image.


Layers
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Layer 1 copy 8
Effects
Drop Shadow
Layer 1 copy 7
Layer 1 copy 6
Layer 1 copy 5
Layer 1 copy 4
Pass Through
Opacity: 100
Fill: 100
Group 1
background

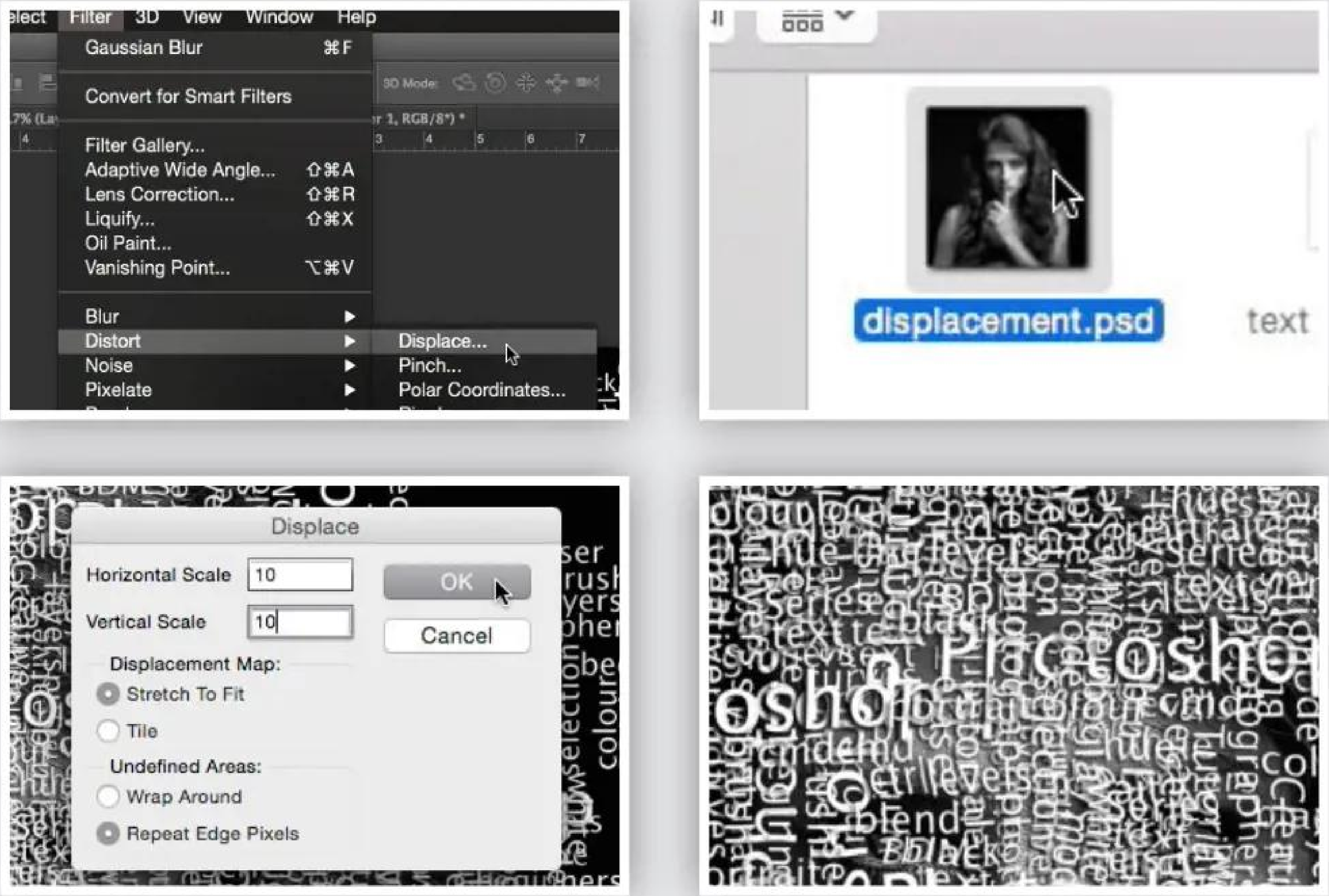
10 To manage all these layers, click on 'Layer 1', press Shift and then click on the top layer in the stack of copies to multi-select all the text cloud layers. Press Cmd + G and it will put them all in a folder called 'Group 1'. For the moment, click on its visibility icon to make it invisible while we work on the next part.


Photoshop
Layers
Channels
Paths
Kind
Pass Through
Opacity: 10
Lock:
Fill: 10
Group 2
Group 1
background

11 Our example uses a second dense pattern of words for more variety. They too are all grouped by pressing Cmd + G and added to a new group called 'Group 2'. Make 'Group 1' visible again and you will see the effect of both layers together. A this point, you can move any layers around to eliminate any odd gaps.

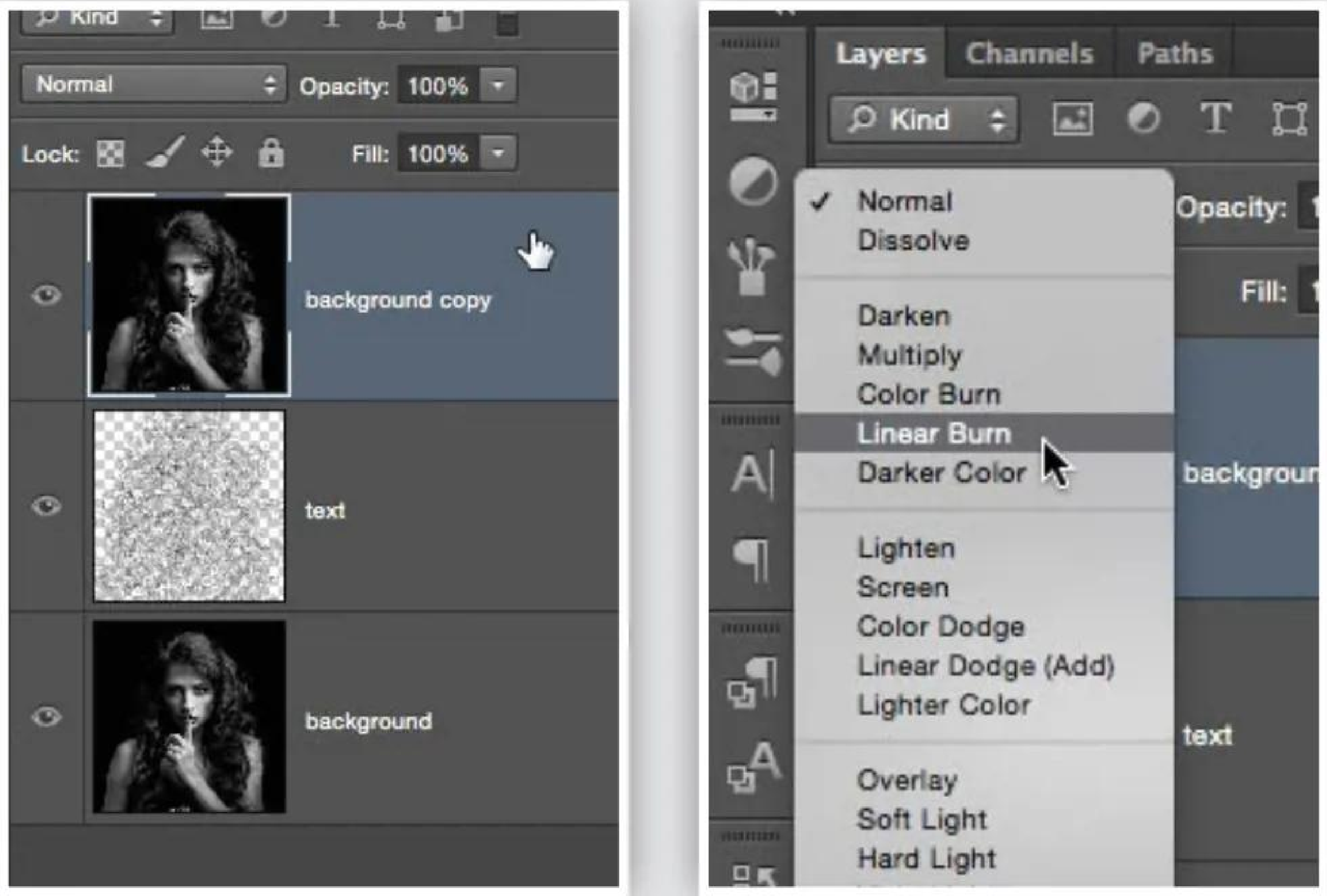

Kind
Pass Through
Opacity
Lock:
Group 2
Group 1
ba
Paste Layer Style
Clear Layer Style
Merge Layers
No Color
Red
text

12 You may also notice that your document file size may be quite large. Press Shift and left-click the two groups to make sure they are both selected and then right-click on them to open the context menu and choose Merge Layers to combine all the duplicates into one easy to manage layer. Name this layer 'text'.

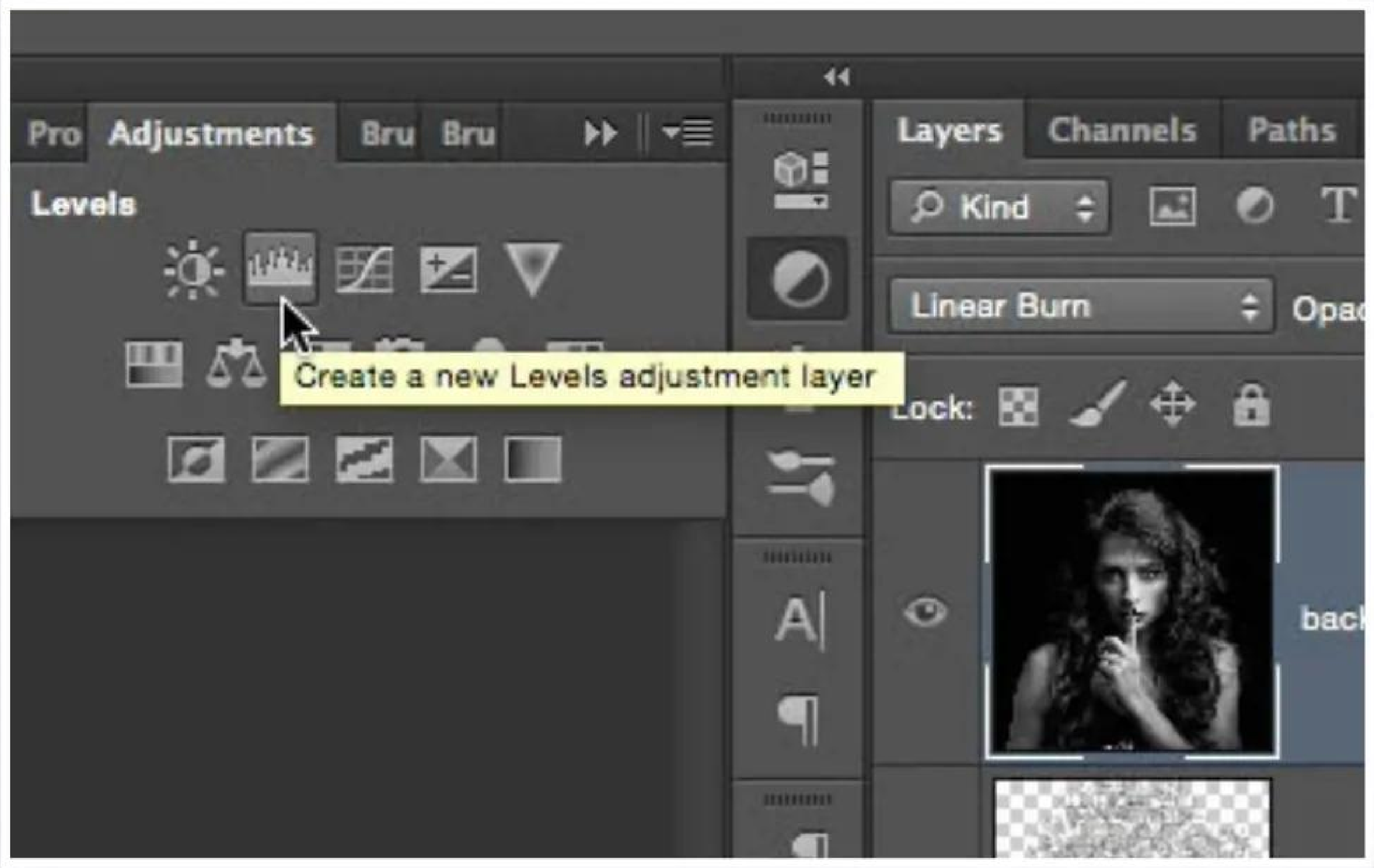

Filter
3D
View
Window
Help
Gaussian Blur
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Lens Correction...
Liquify...
Oil Paint...
Vanishing Point...
Blur
Distort
Noise
Pixelate
Displace...
Pinch...
Polar Coordinates...
displacement.psd
text
Displace
OK
Cancel

Horizontal Scale 10
Vertical Scale 10
Displacement Map: ● Stretch To Fit ○ Tile
Undefined Areas: ○ Wrap Around ● Repeat Edge Pixels

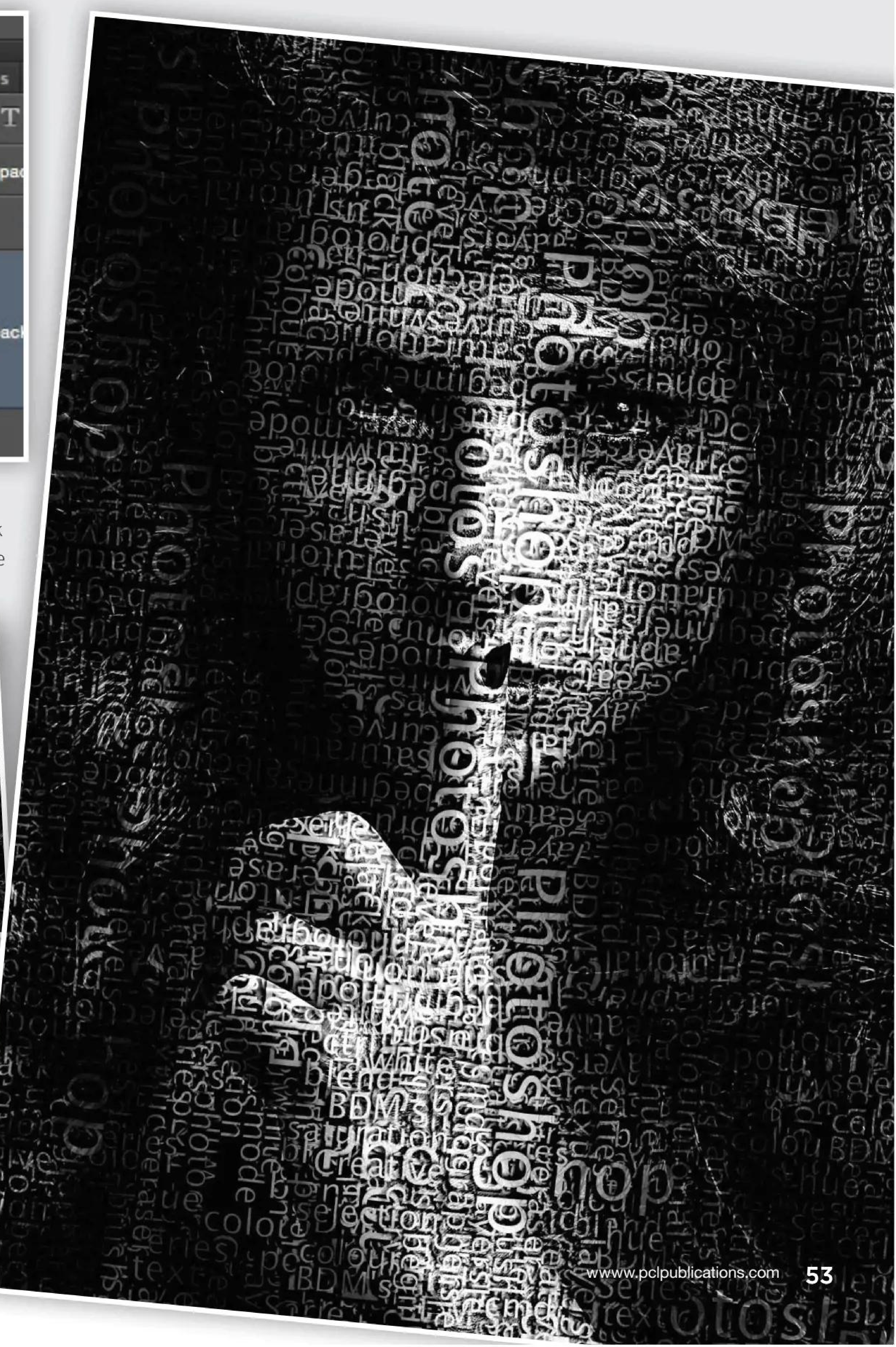
13 Make sure the 'text' layer is active. Go to Filter > Distort > Displace. Set your Horizontal and Vertical Scale to 10. Make sure Stretch To Fit is Checked under Displacement Map and Repeat Edge Pixels is checked under Undefined Areas. Click OK and choose 'displacement.psd' to warp the text layer.


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
background copy
text
background
Layers
Channels
Paths
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Opacity:
Fill:
backgroun
text

14 Click on the original background layer to make it active and press Cmd + J to create a duplicate. Click on this duplicate and drag it to the top of the layer stack so it now sits above the text layer. Click the Blend Mode button and select Linear Burn from the menu. This will blend the portrait into the text below.

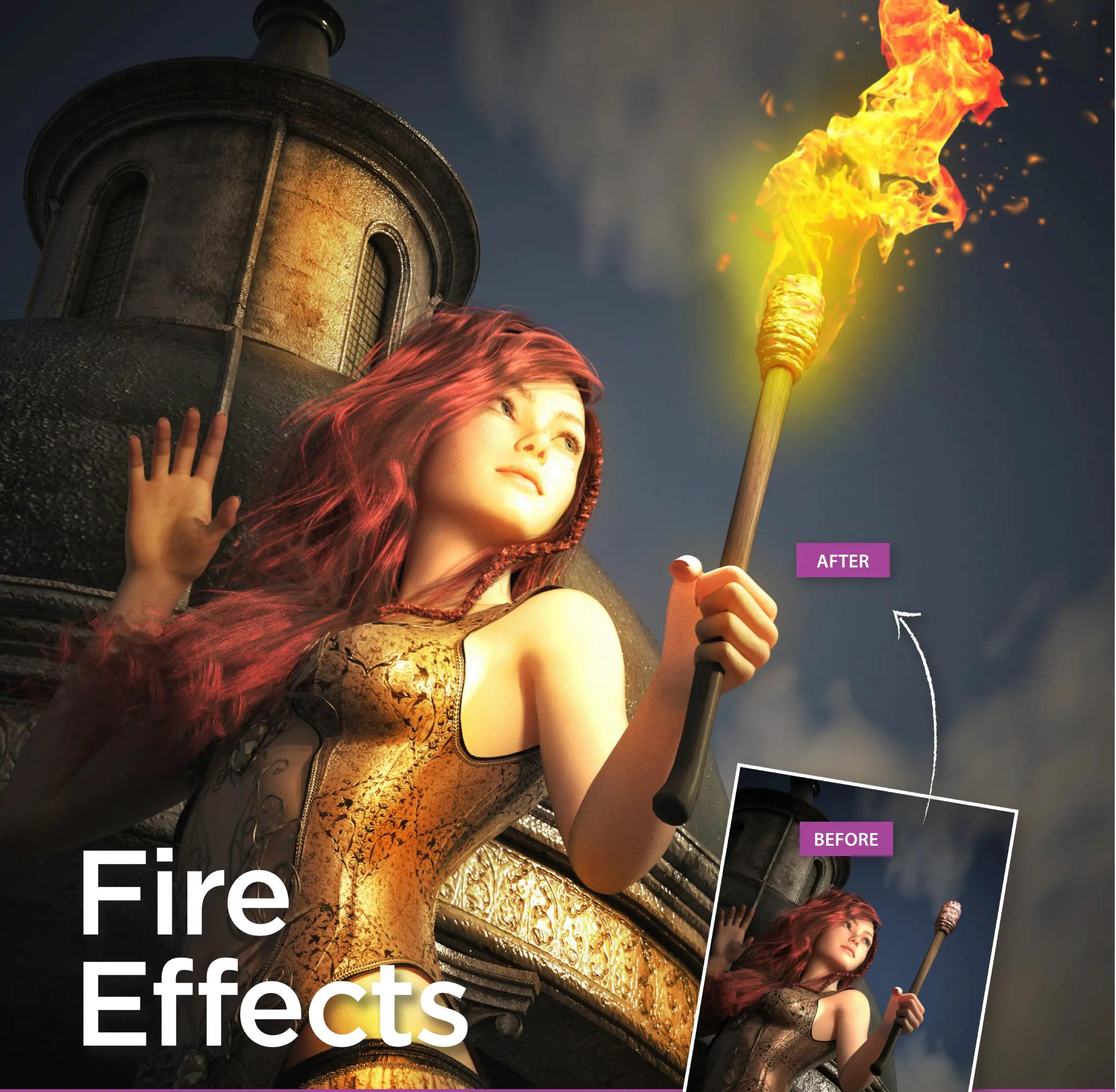

Pro
Adjustments
Bru
Bru
Levels
Create a new Levels adjustment layer
Layers
Channels
Paths
Kind
Linear Burn
Opac
Lock:
bac

15 If the overall image is a bit dark, click on the Adjustments button and select Levels to add an adjustment layer to the top of the stack. Here you can tweak the highlight and midtone areas to make the text stand out a little more. When you are happy with that, you are done and can save the document.



Portraits that tell a story

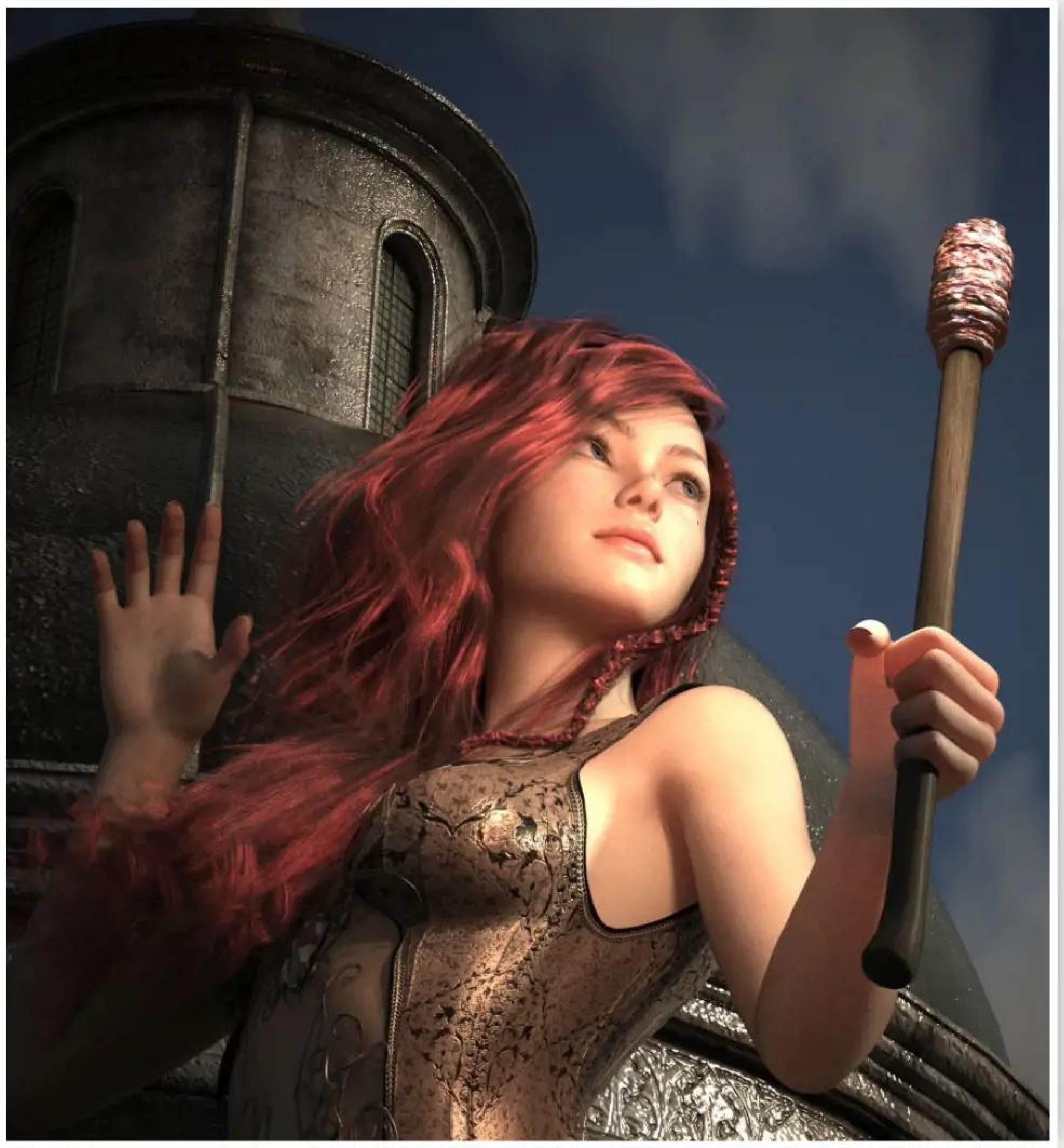
Now you can make a picture from a thousand words.



Fire Effects

Flame effects to add a spark to your digital skills

There are a few ways that you can add or create fire to enhance your images. If you have an image or perhaps a photograph that couldn't deliver convincing flame at the time of shooting, be it because of safety reasons or the effect was impossible to apply at the time, then adding fire post process is the logical way forward. Whether you are augmenting a real life photo or a CG image, here is a safe, realistic way to do it. You can create flames in Photoshop by using more traditional painting skills or using Photoshop CC, which has a flame generator. One approach is to use actual references to real flames. You won't get more realistic than that.



01 We can begin the tutorial by starting off a suitable image in need of some flames. This is a 3D render of a fantasy style image of a girl holding a torch. The torch is in need of a little Photoshop magic to help our heroine light the way.

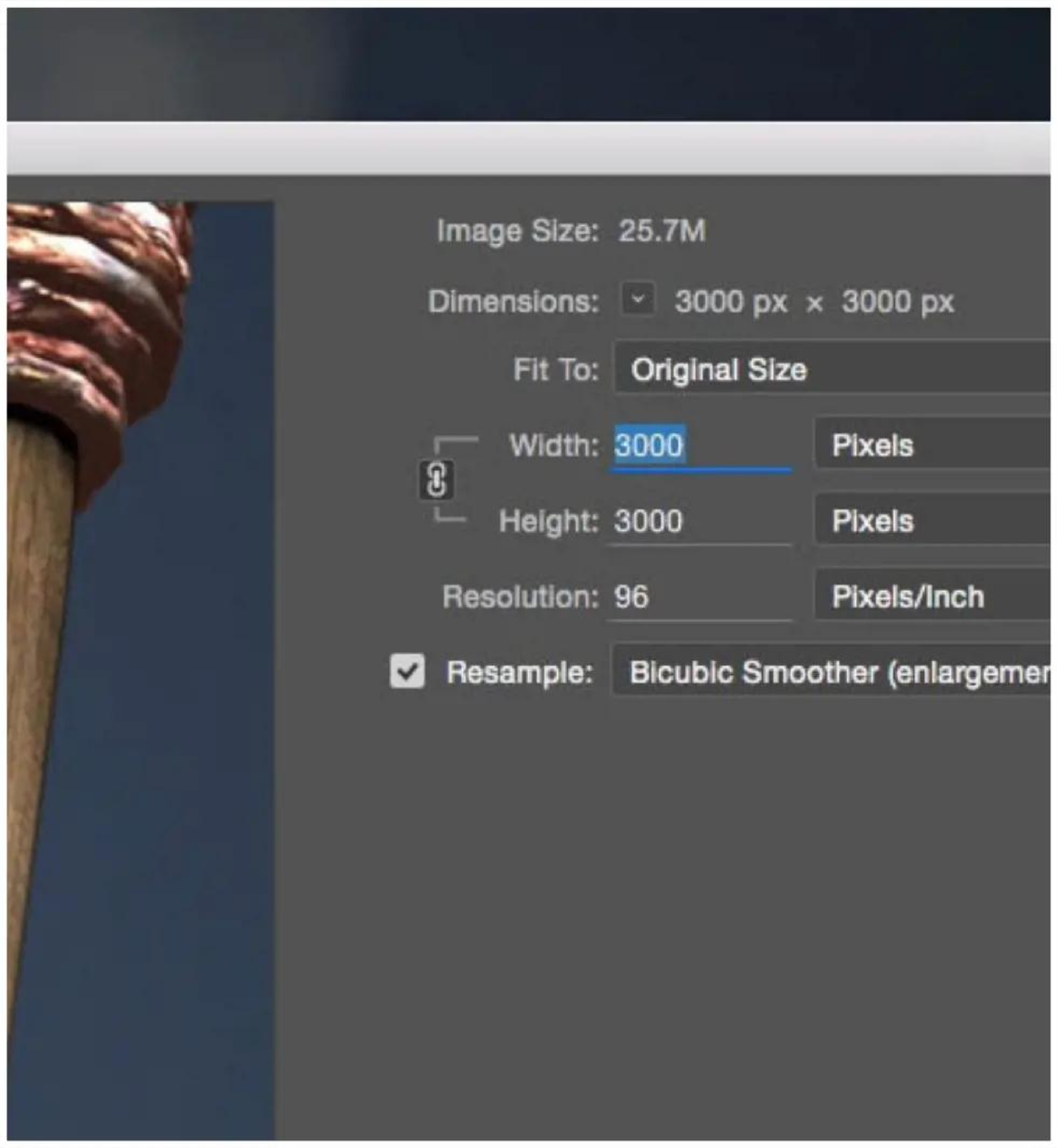
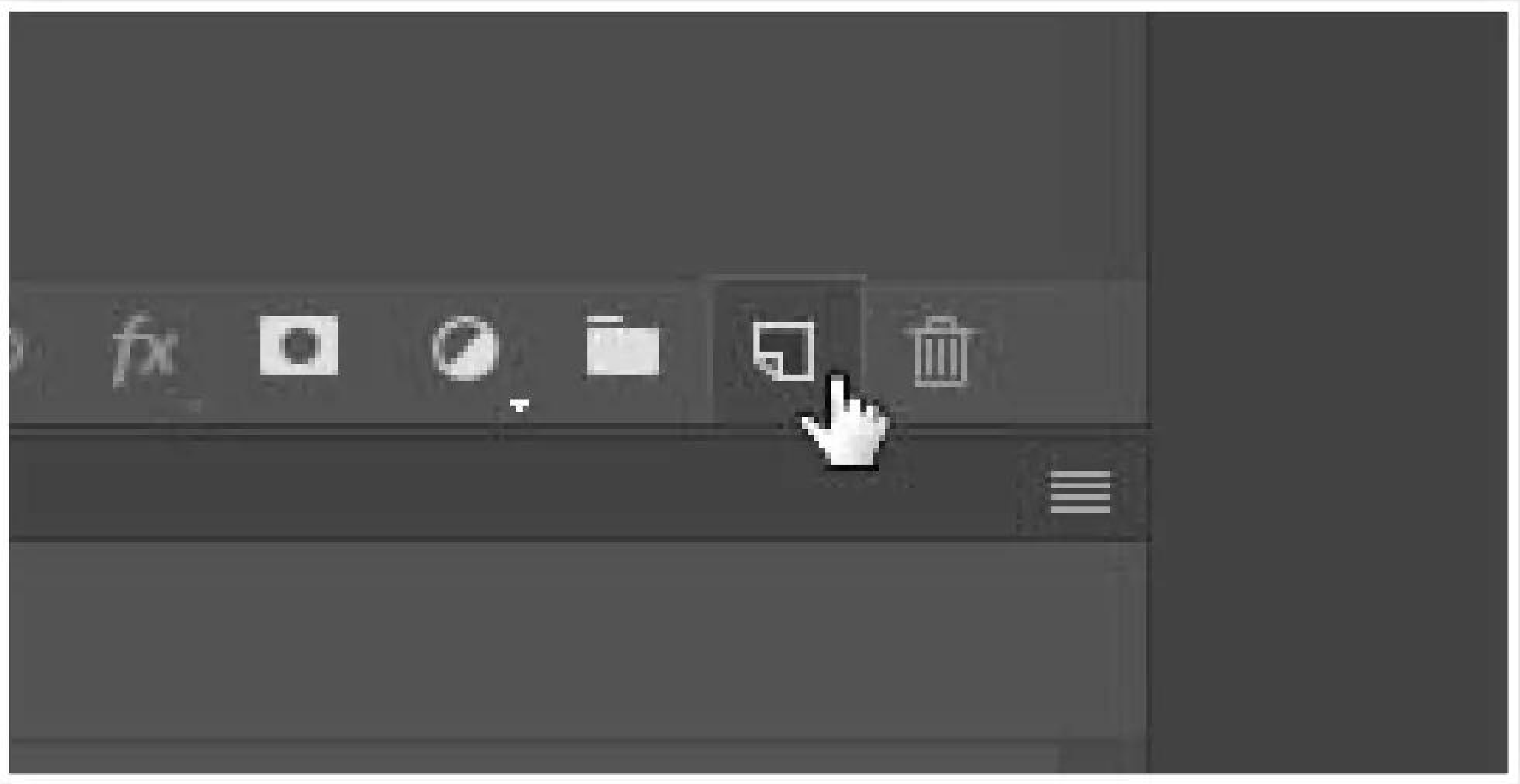
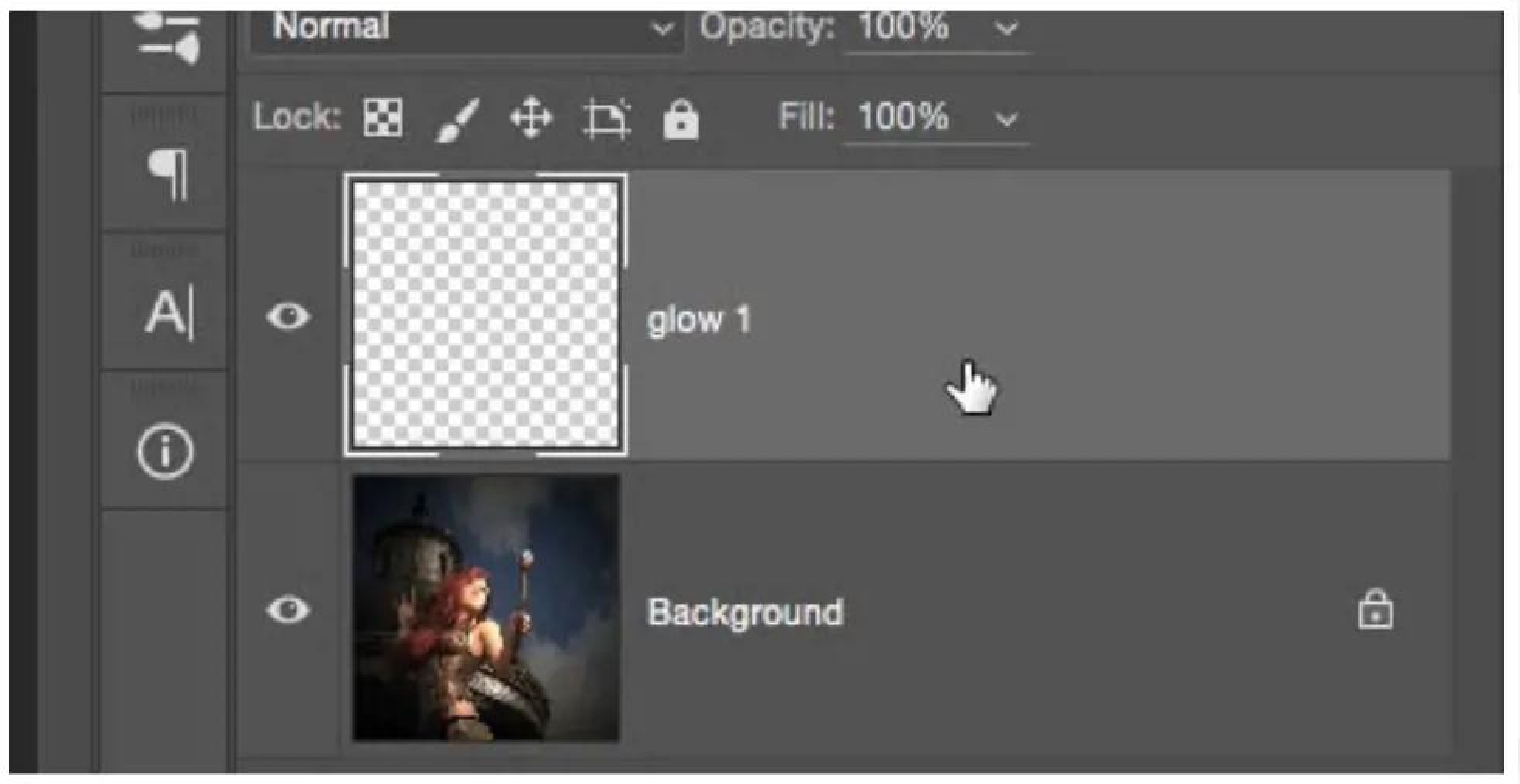


Image Size: 25.7M
Dimensions: 3000 px × 3000 px
Fit To: Original Size
Width: 3000 Pixels
Height: 3000 Pixels
Resolution: 96 Pixels/Inch
☑ Resample: Bicubic Smoother (enlargemer

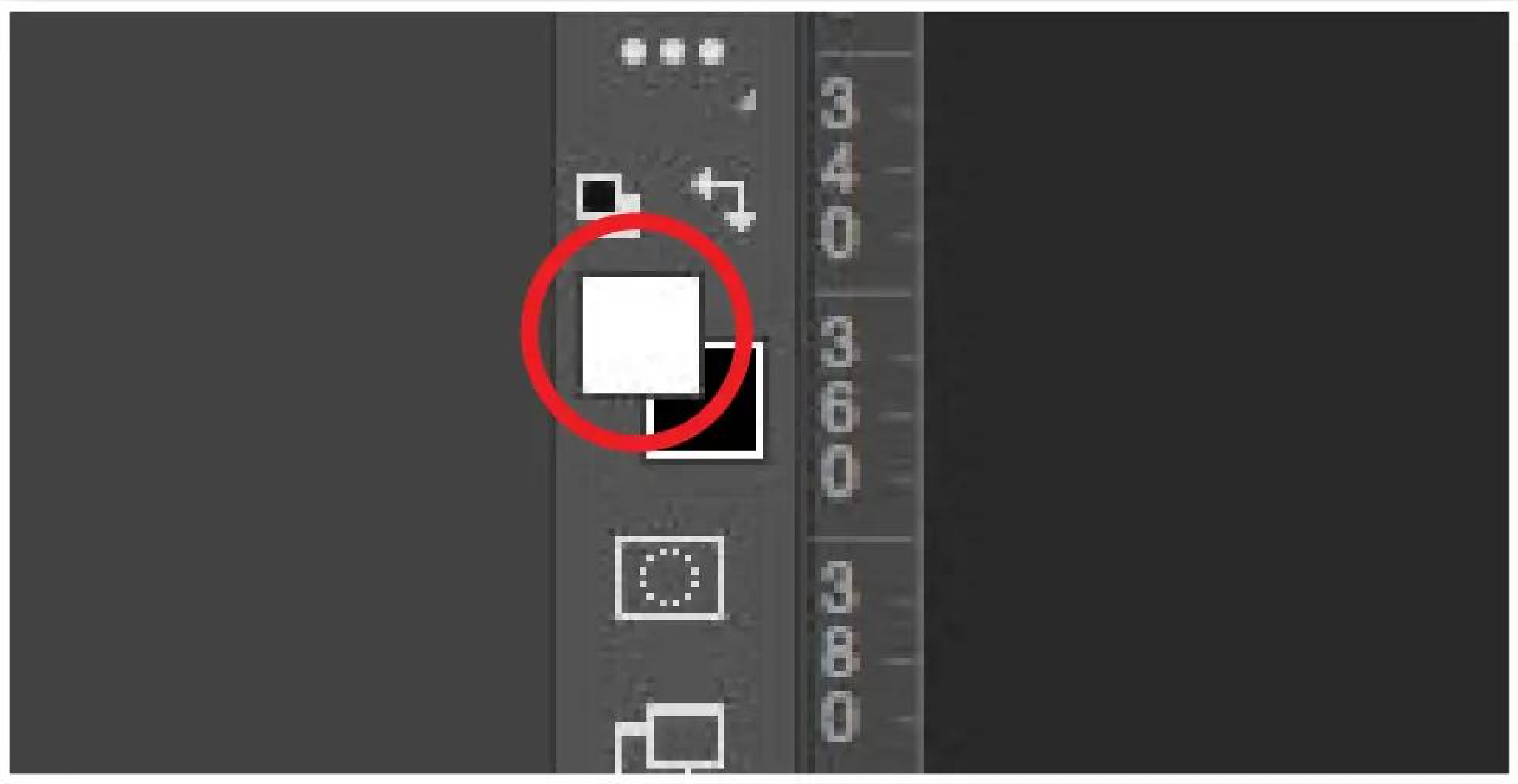
02 The tutorial image we are going to be using is 3000 pixels square. Certain effects and brush sizes used to create the final look are based on an image of these dimensions. For images larger or smaller, you'll need to alter your settings accordingly.

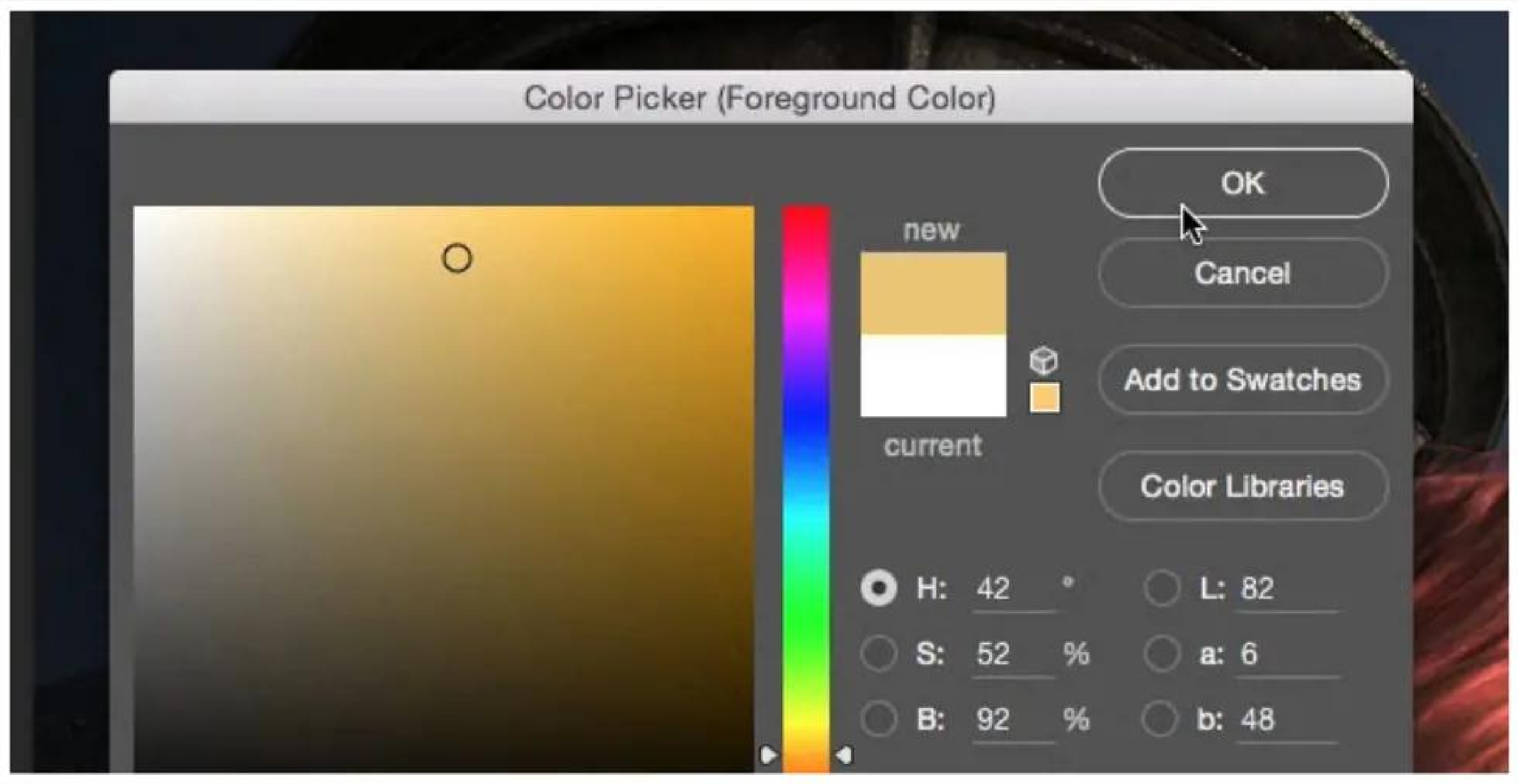




Normal
Opacity: 100%
Lock:
Fill: 100%
glow 1
Background

03 First, click on the Create New Layer button found in the layer options menu at the bottom of the layers palette. A new layer will be added. Name it 'glow 1'. You will add a basic glow around the main area of the torch that will be lit.

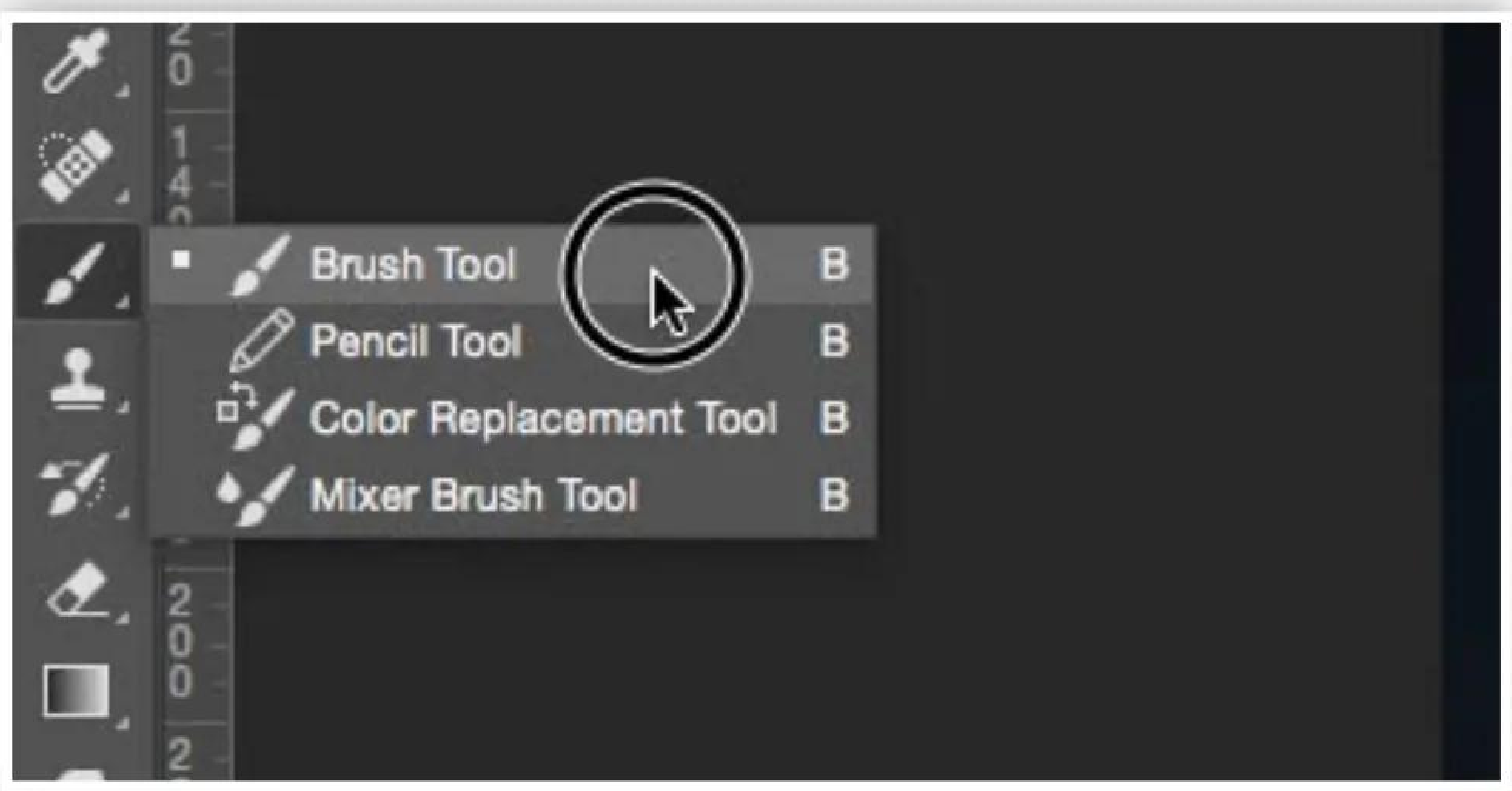


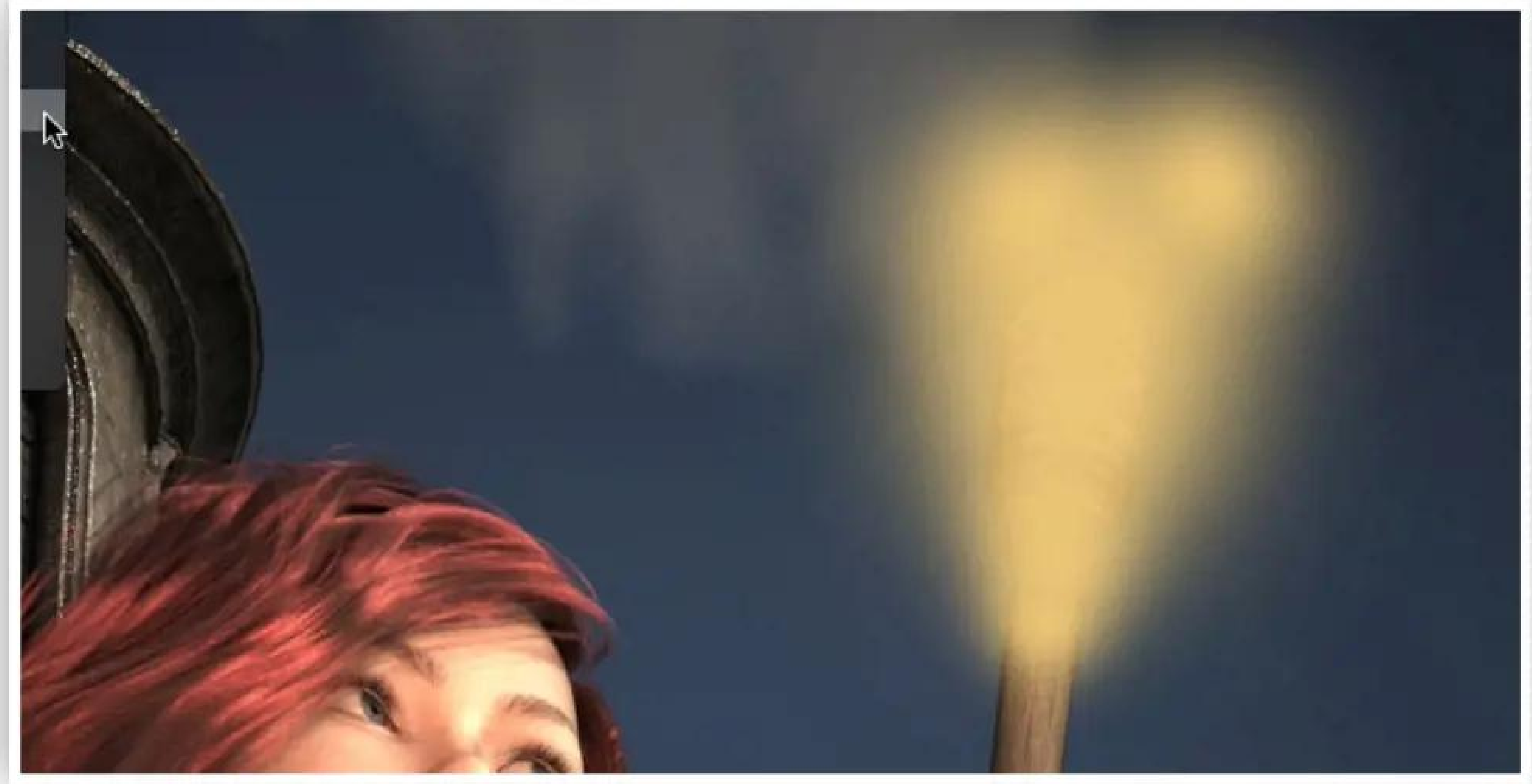


Color Picker (Foreground Color)

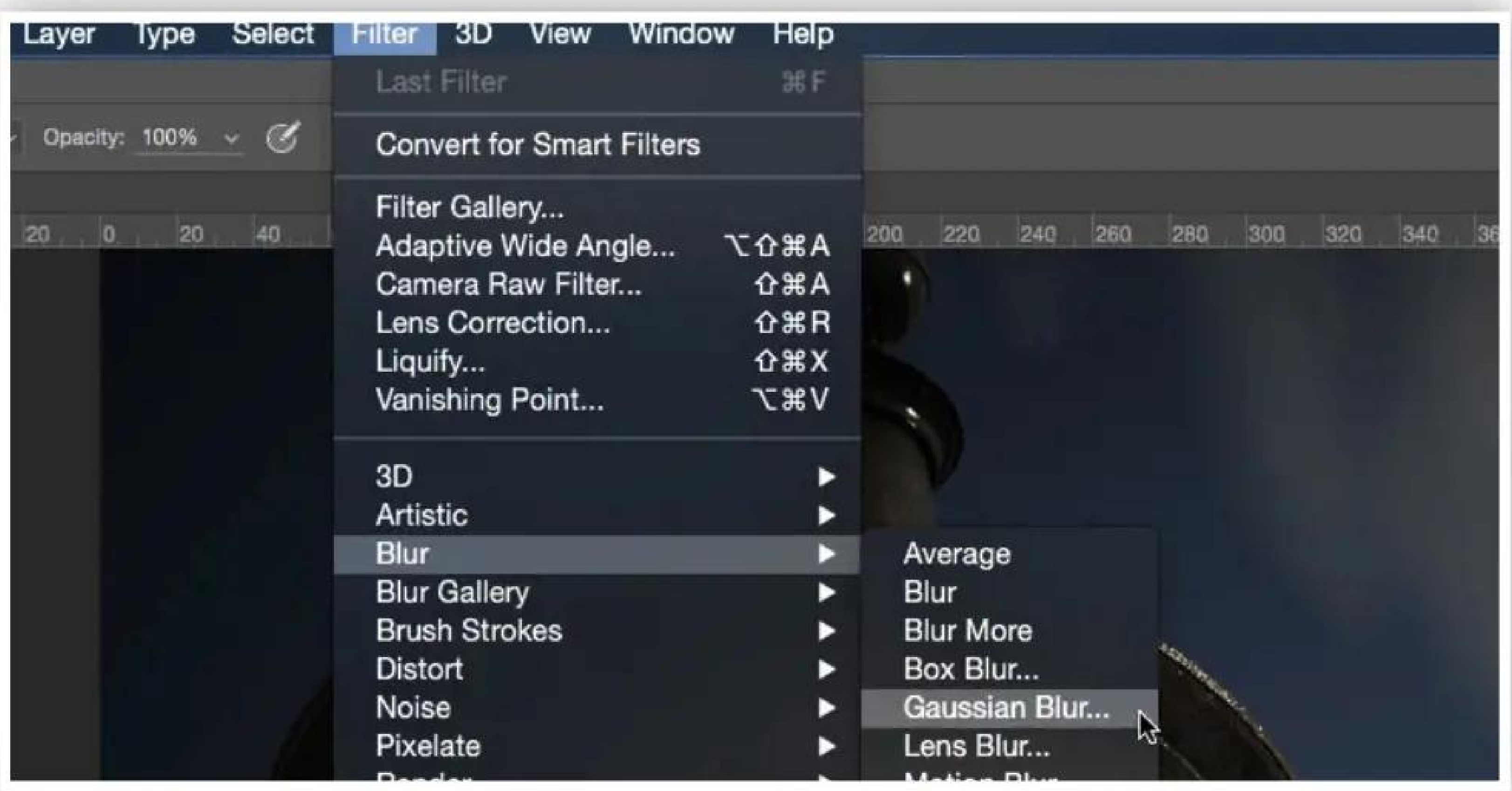
● H: 42 °
○ S: 52 %
○ B: 92 %
○ L: 82
○ a: 6
○ b: 48

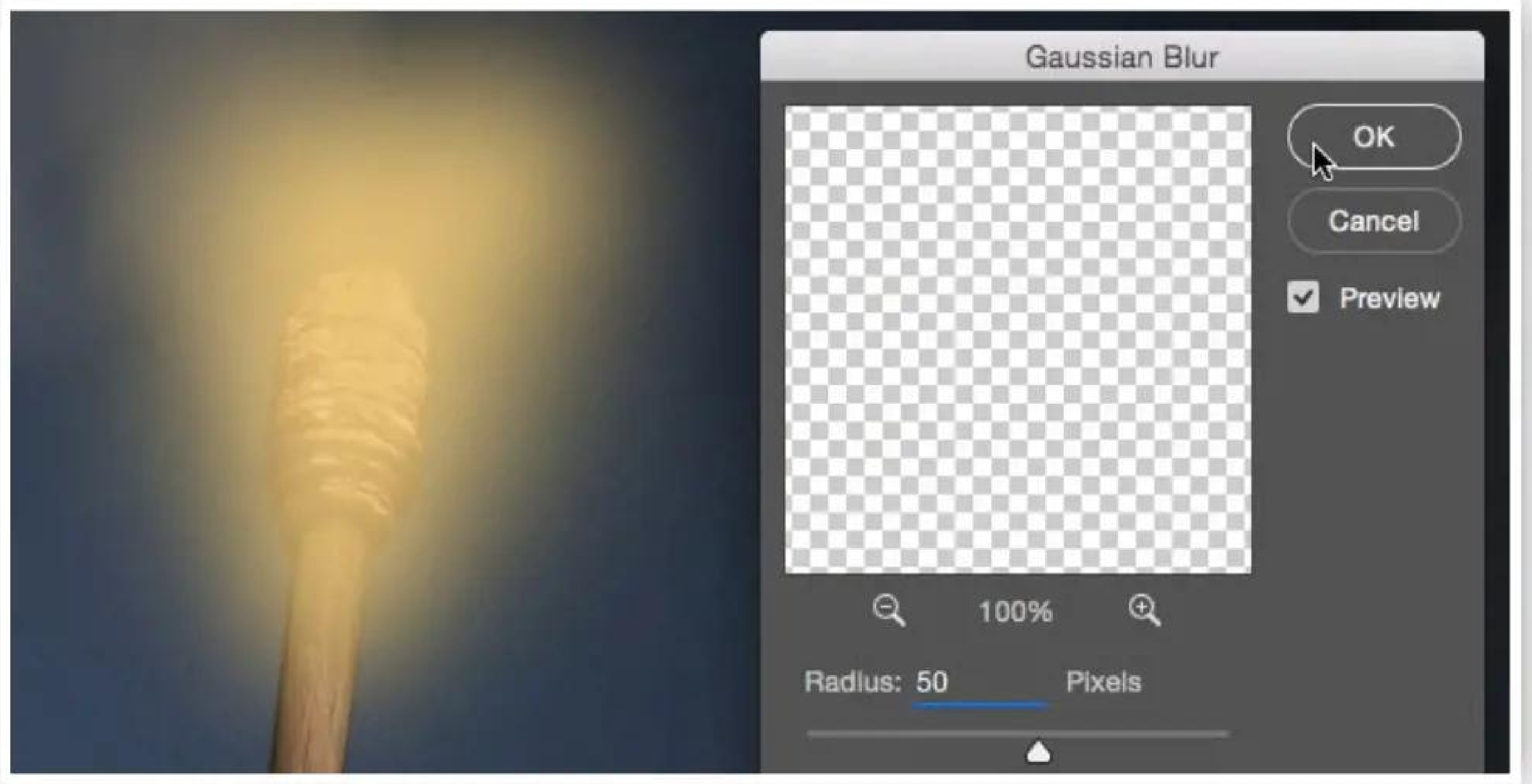
04 Click on Foreground Colour in the toolbar to open the colour picker and choose a warm, yellow/orange colour that will be the basis of the torch's glow. Click OK when you have the colour you like. You will be able to alter it later if needs be.


Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B



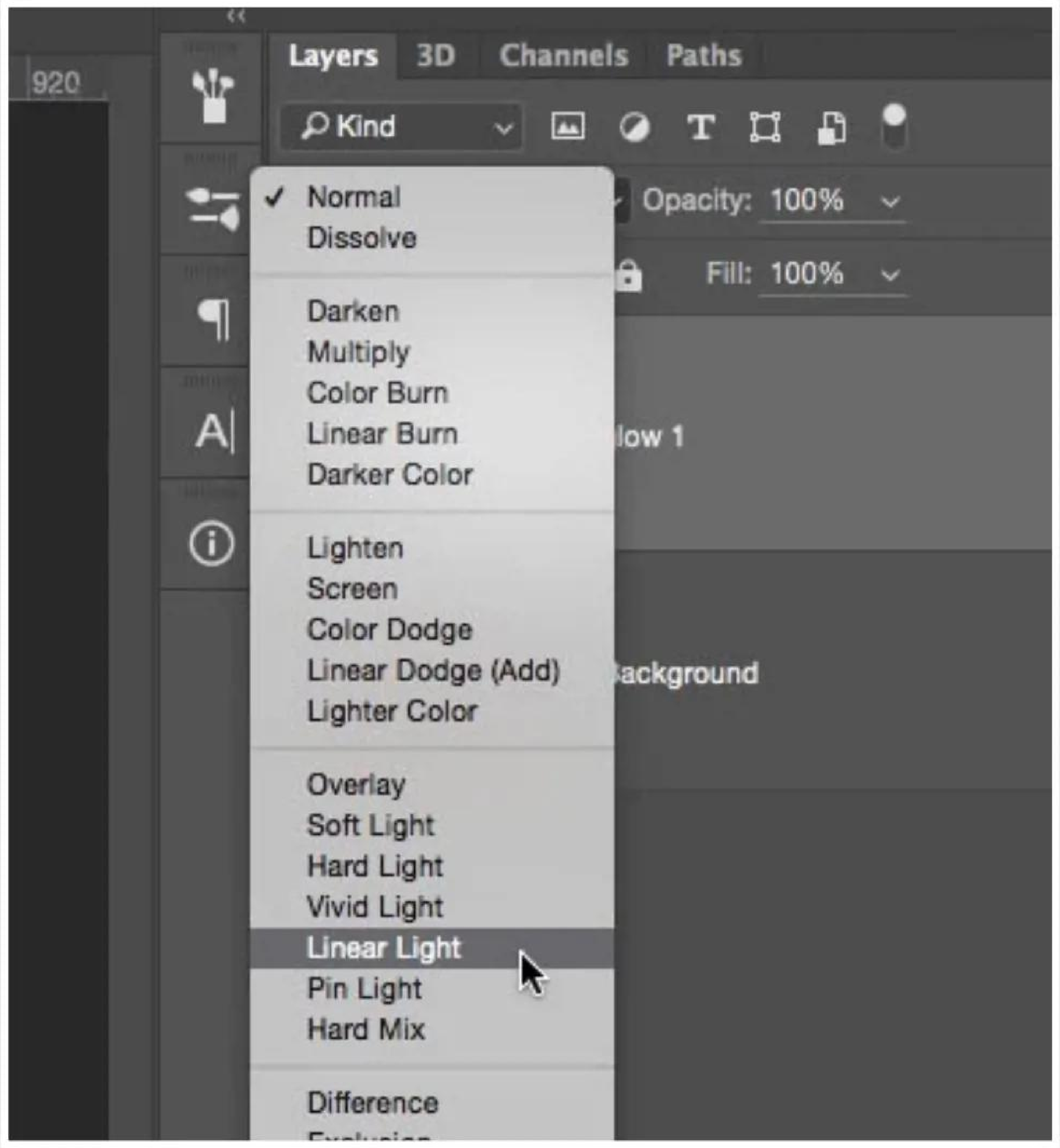
05 Click on the Brush Tool (B) in the toolbar and using the tool options menu above, choose a large round soft brush of about 400 pixels in size. Dab your orange brush around the area at the top of the torch on the 'glow 1' layer.


Layer Type Select Filter 3D View Window Help
Last Filter ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...

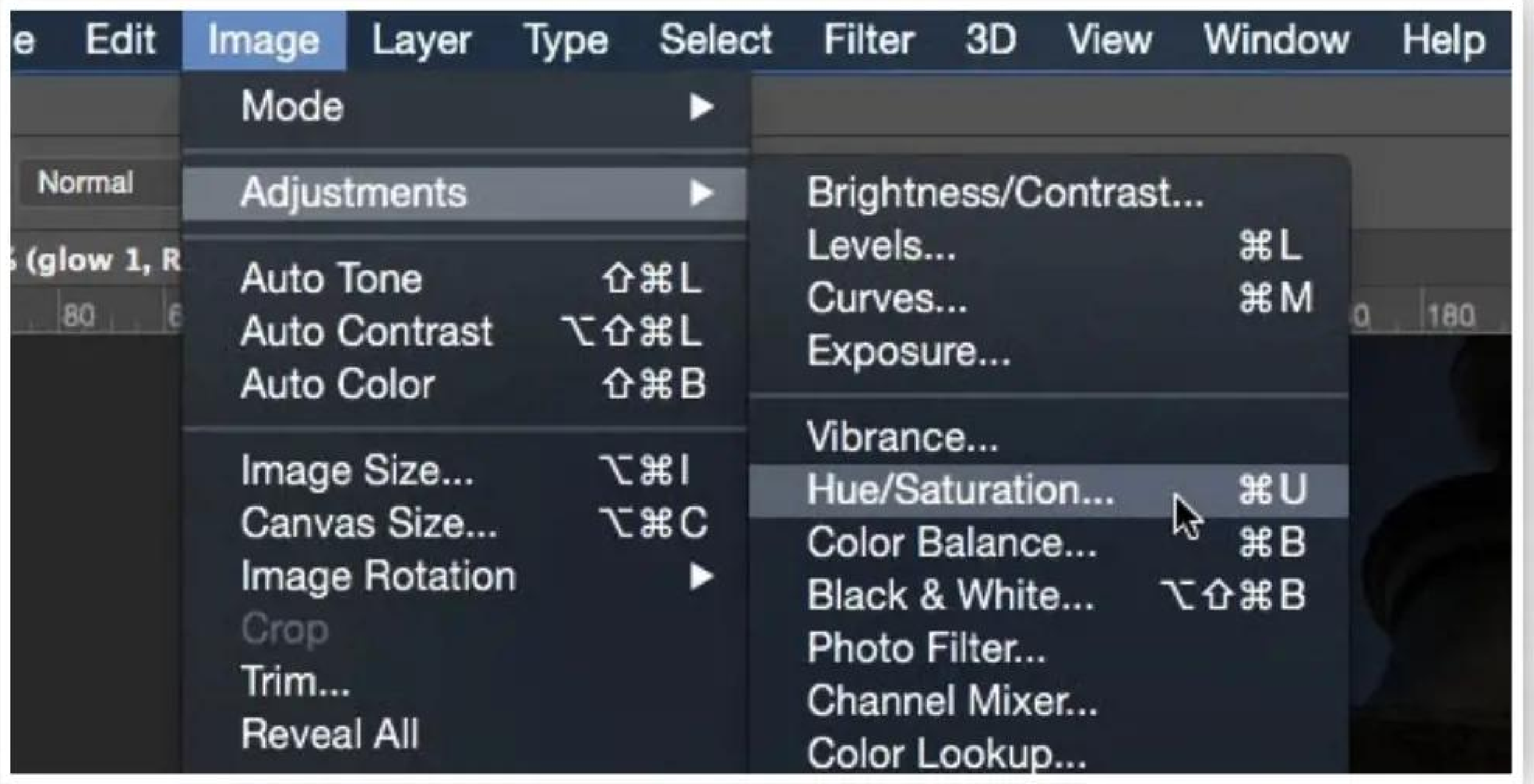

Gaussian Blur
OK
Cancel
Preview
100%

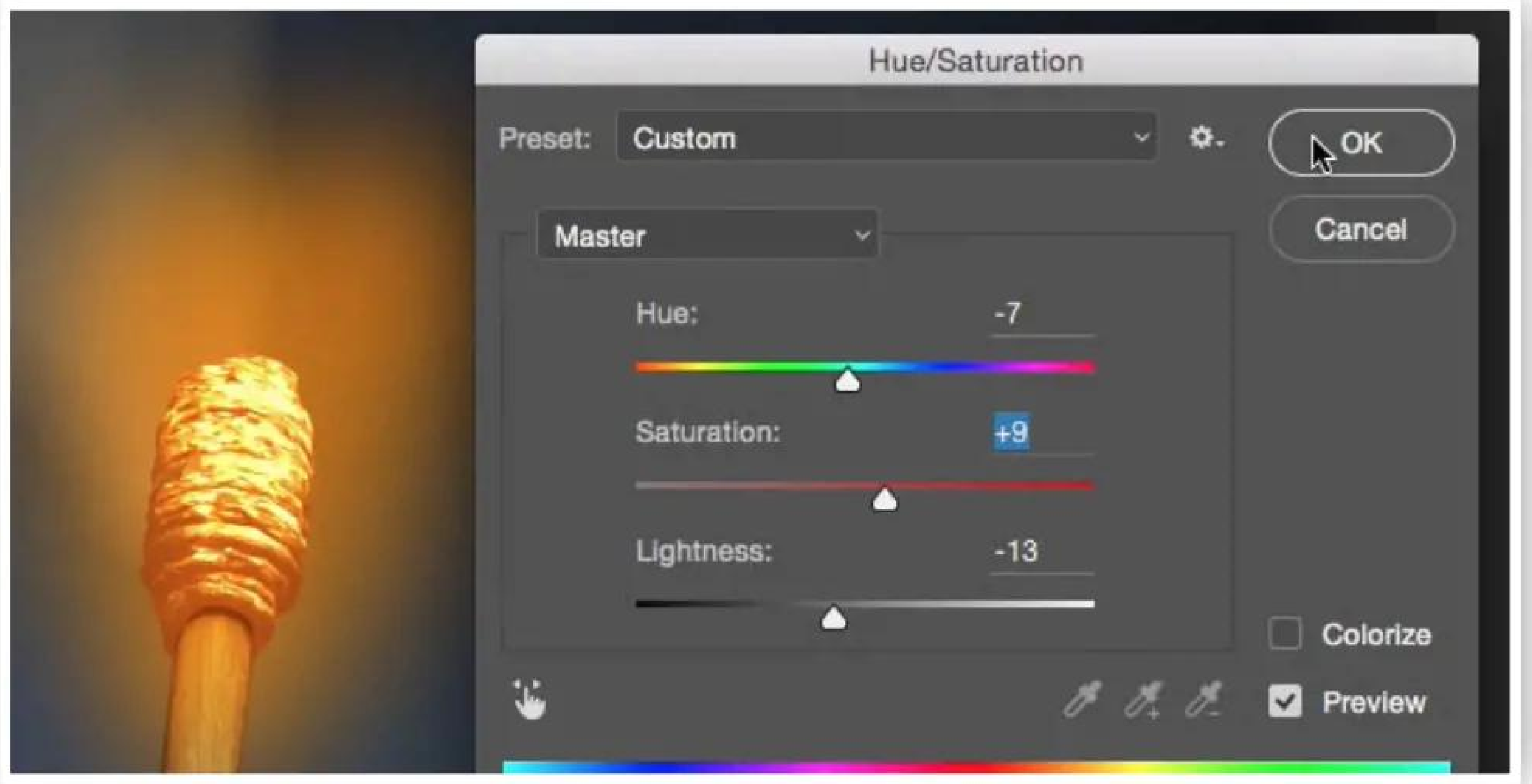
☑ Preview
Radius: 50 Pixels

06 Depending on how soft a brush you have chosen, the orange dabs may be too well defined. The brush strokes can be softened by going to Filter > Blur > Gaussian Blur and choosing a Radius of about 50 pixels. Click OK to apply the blur to the orange brush strokes.


Layers 3D Channels Paths
Kind
Opacity: 100%
Fill: 100%
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
low 1
ackground

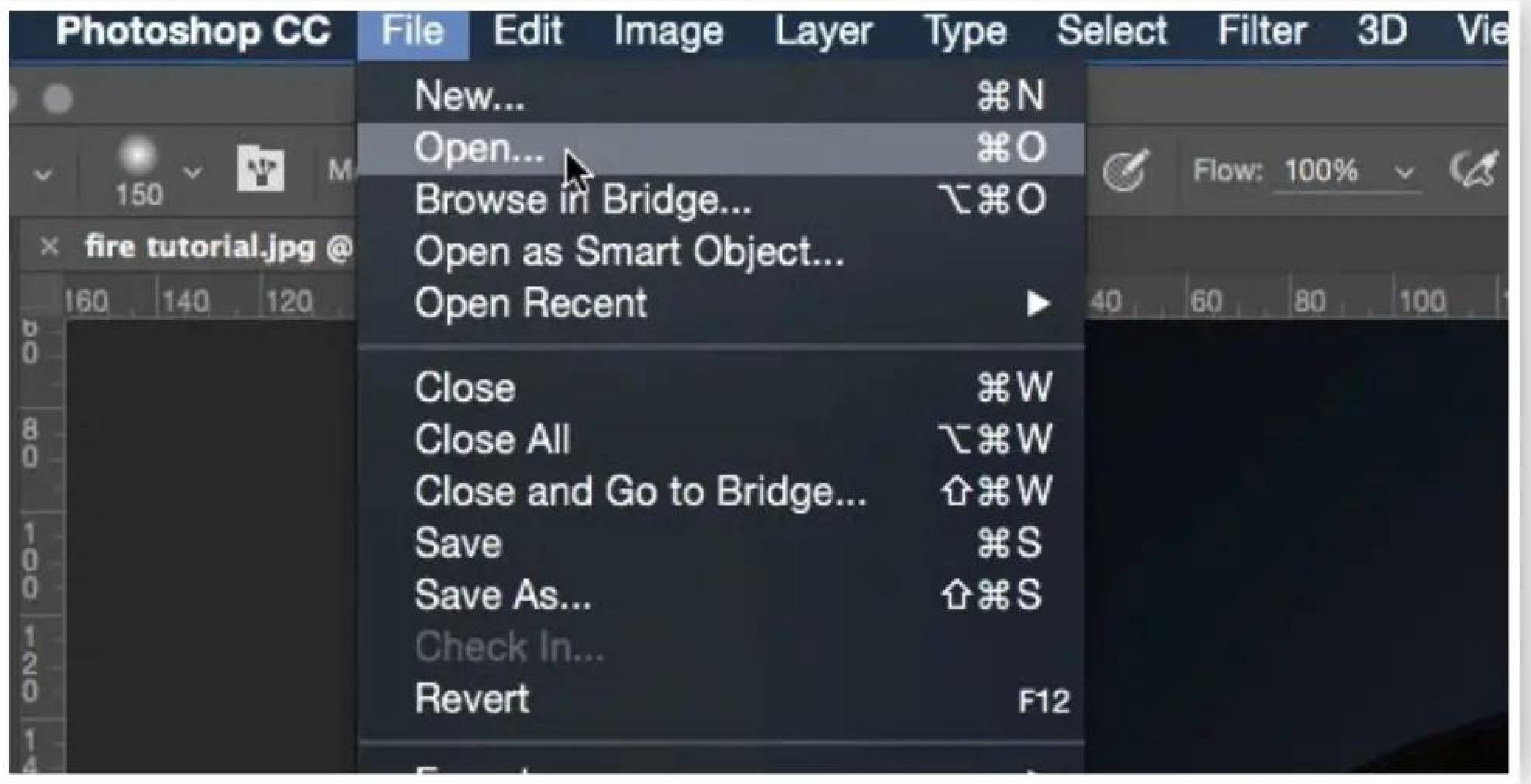
07 Now we can help to blend the orange colours into the image a little more seamlessly. With the 'glow 1' layer still active, set its Blend Mode to Linear Light. It may be that the glow colour is a little off but you can alter it quite easily if you wish.

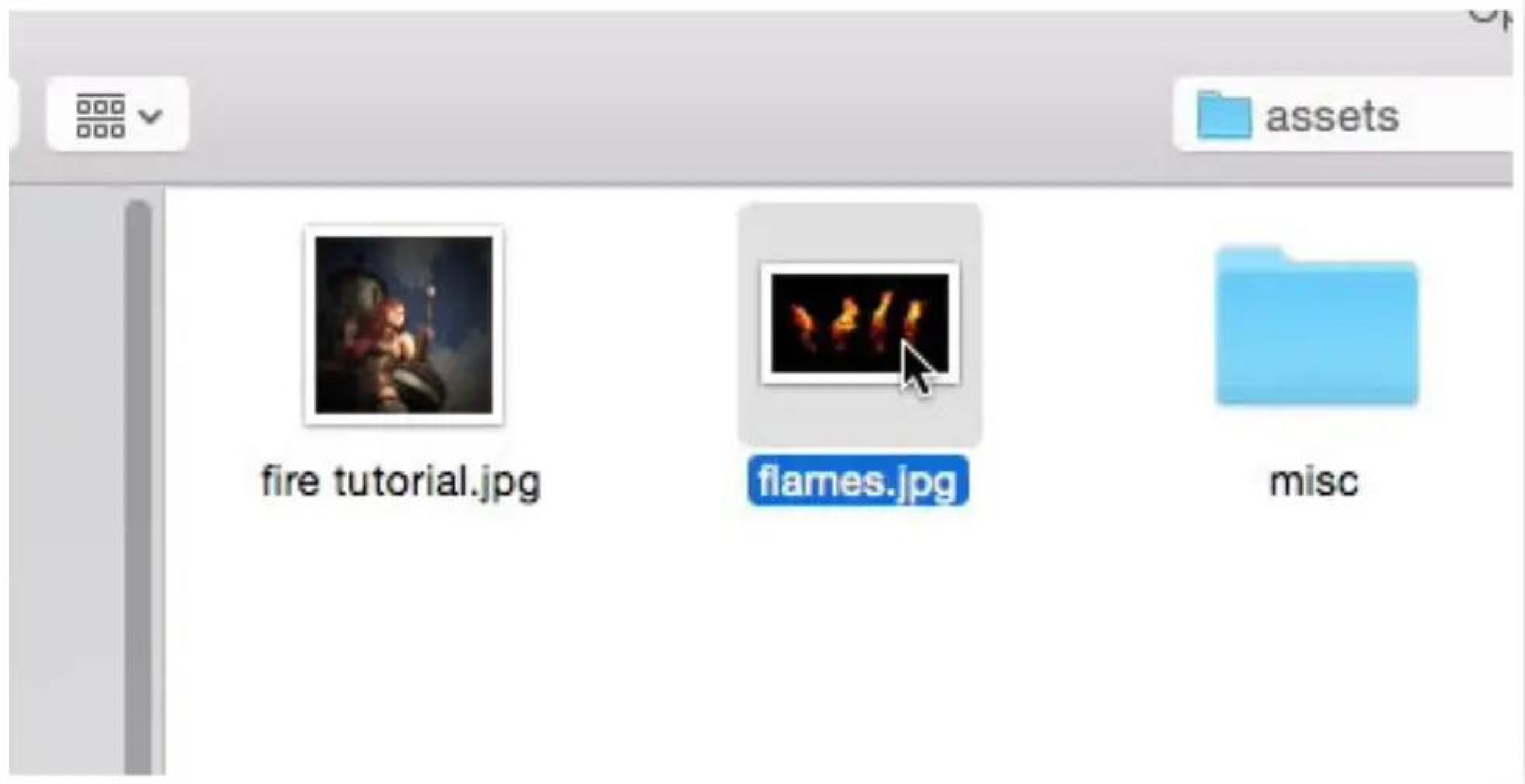

Edit Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...


Hue/Saturation
OK
Cancel

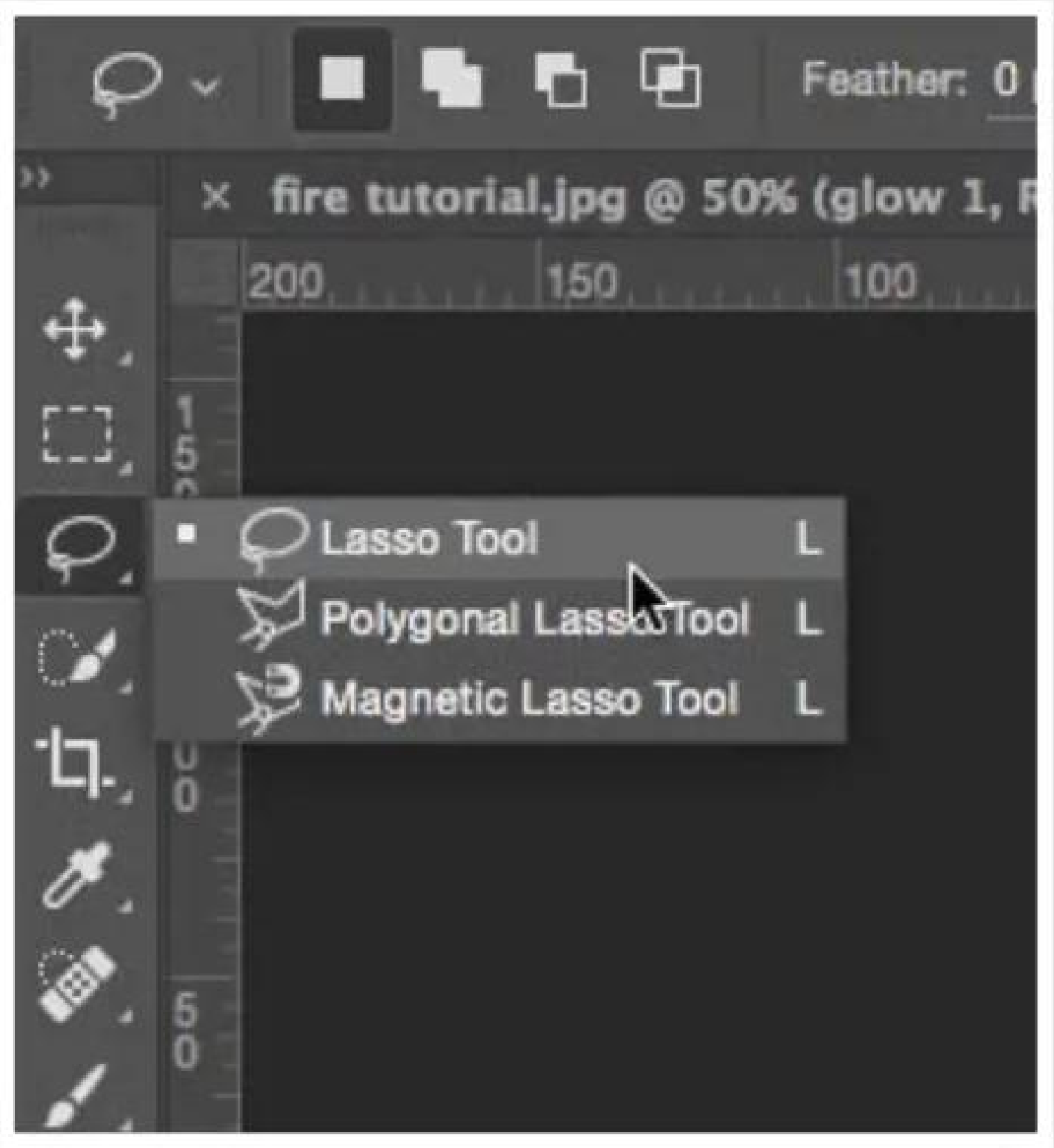
Preset: Custom
Master
Hue: -7
Saturation: +9
Lightness: -13
☐ Colorize
☑ Preview

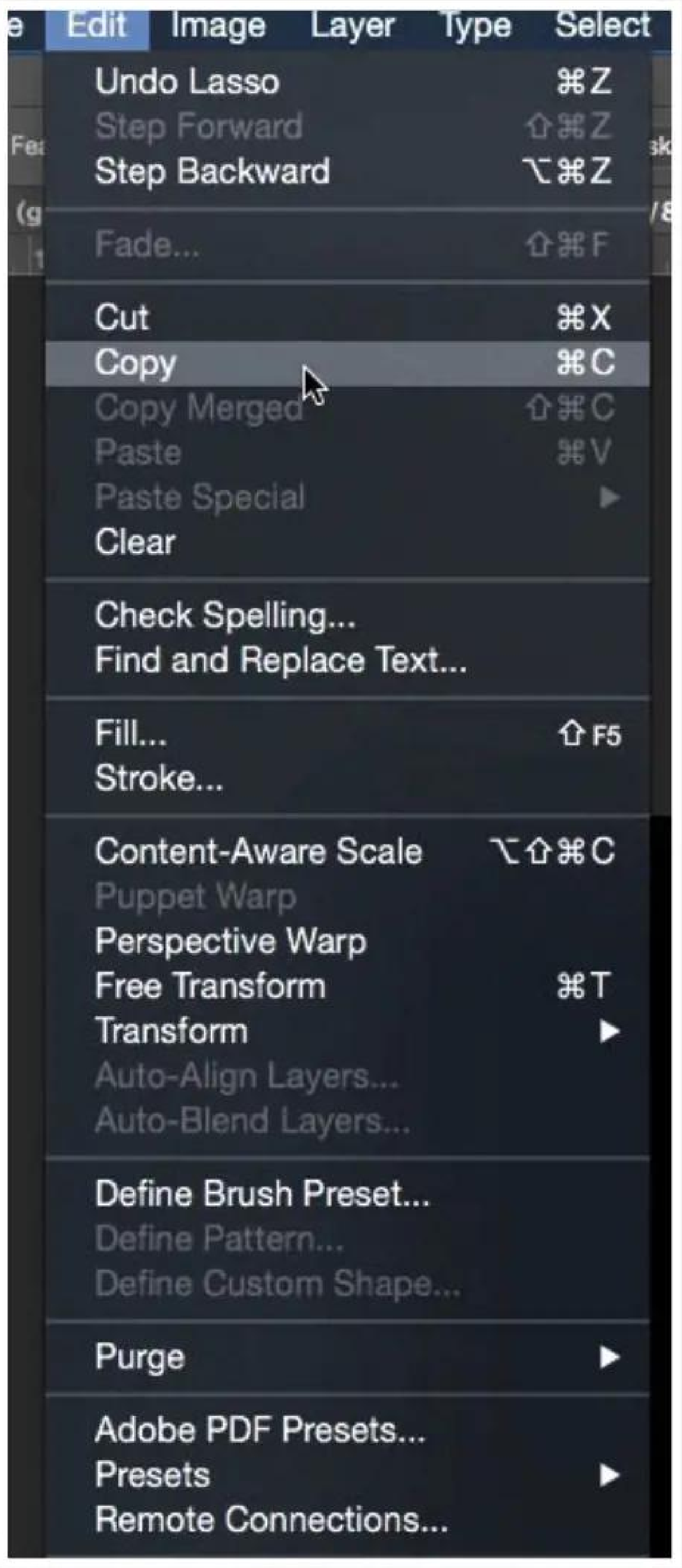
08 Go to Image > Adjustments > Hue/Saturation (Cmd + U). Here you can alter the Hue to a more suitable colour. We've made it a little more red/orange but you can also change the Saturation and Lightness to suit your taste. Click OK to apply the changes.

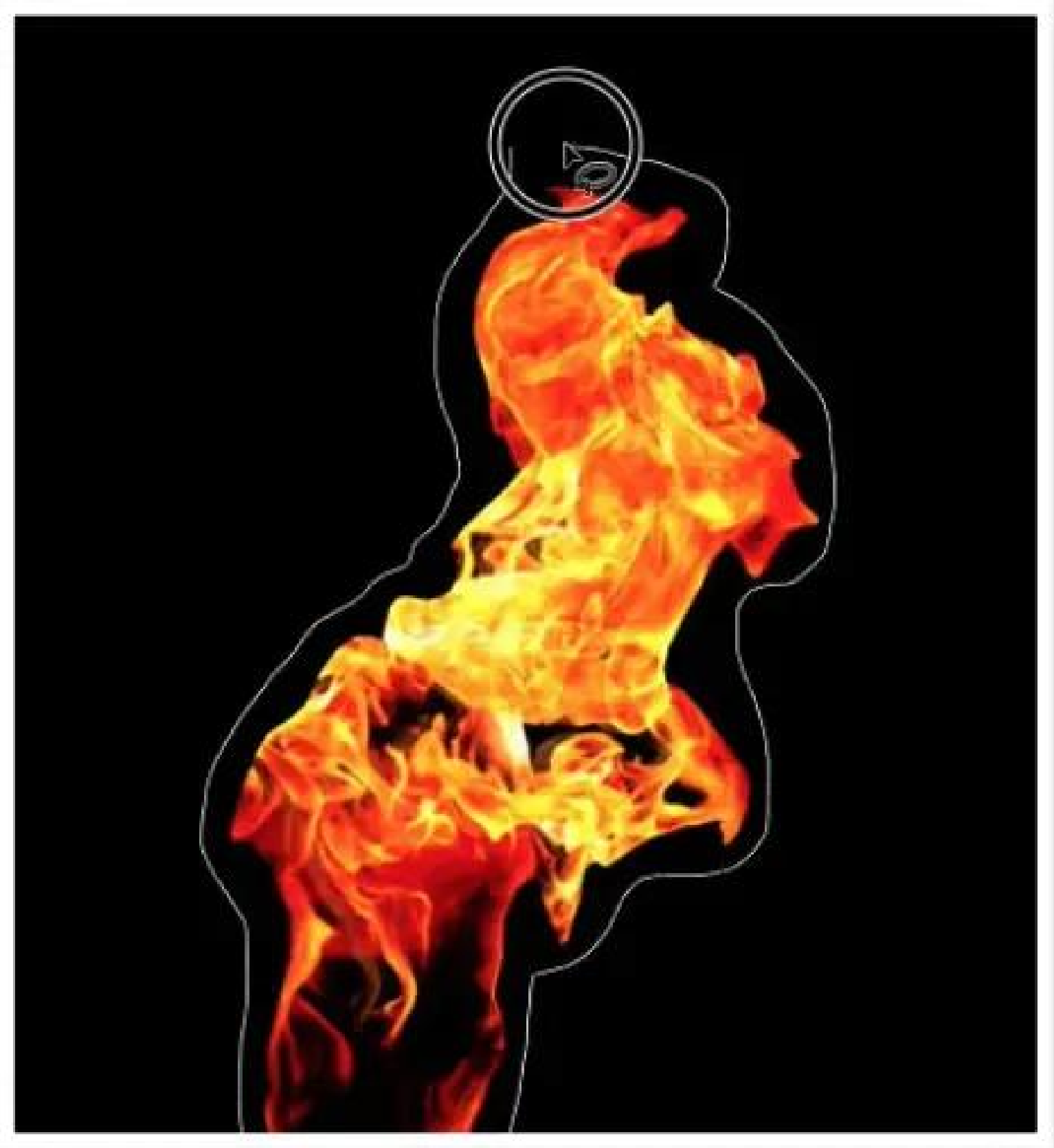

Photoshop CC
File
Edit
Image
Layer
Type
Select
Filter
3D
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent
Close ⌘W
Close All ⌥⌘W
Close and Go to Bridge... ⇧⌘W
Save ⌘S
Save As... ⇧⌘S
Check In...
Revert F12
Flow: 100%
fire tutorial.jpg


assets
fire tutorial.jpg
flames.jpg
misc

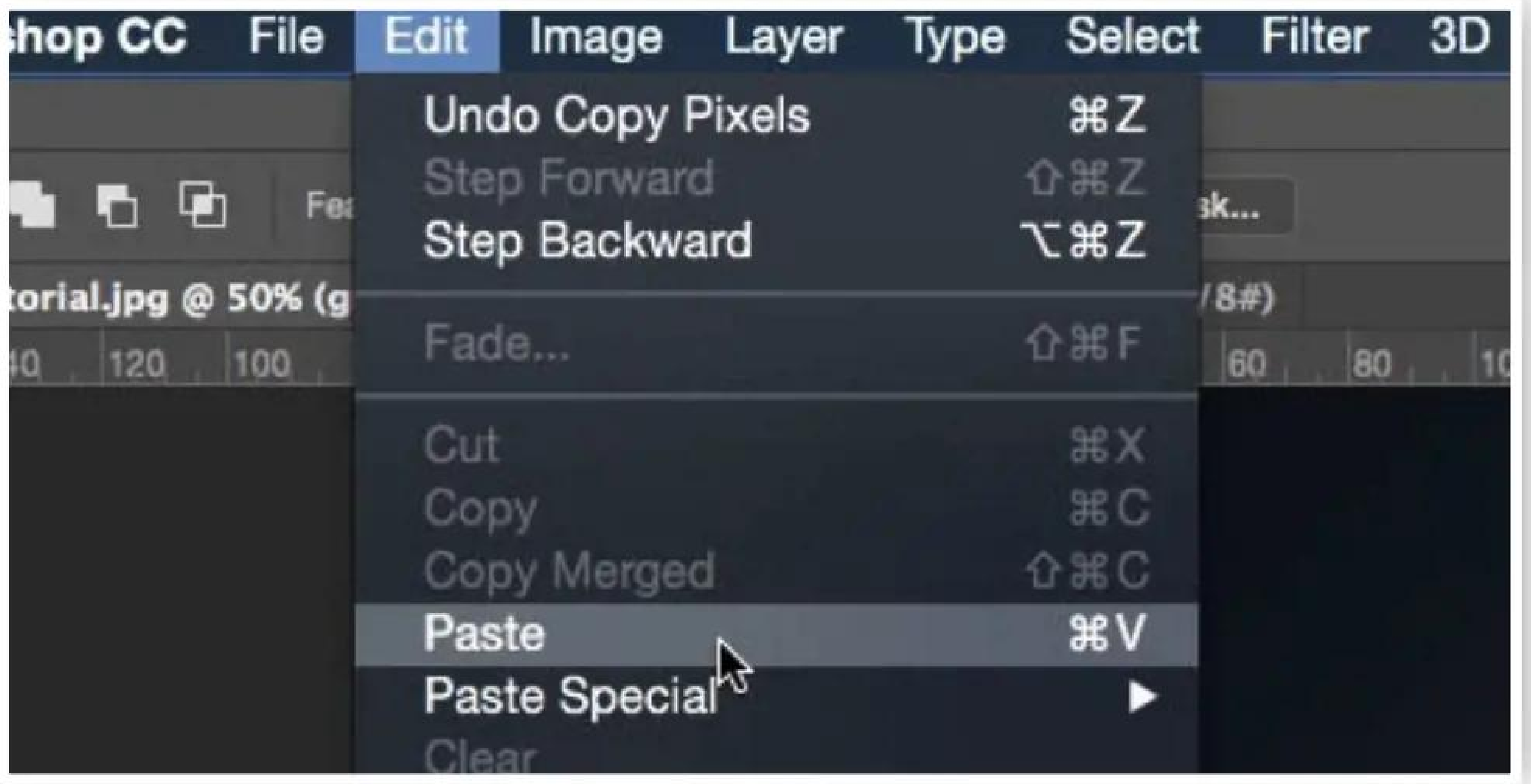
09 Now that the orange glow is done, it is time for some actual flames to go along with it. Go to File > Open and navigate to the folder containing 'flames.jpg' file. Double-click it to open the flame images as a new document in Photoshop.

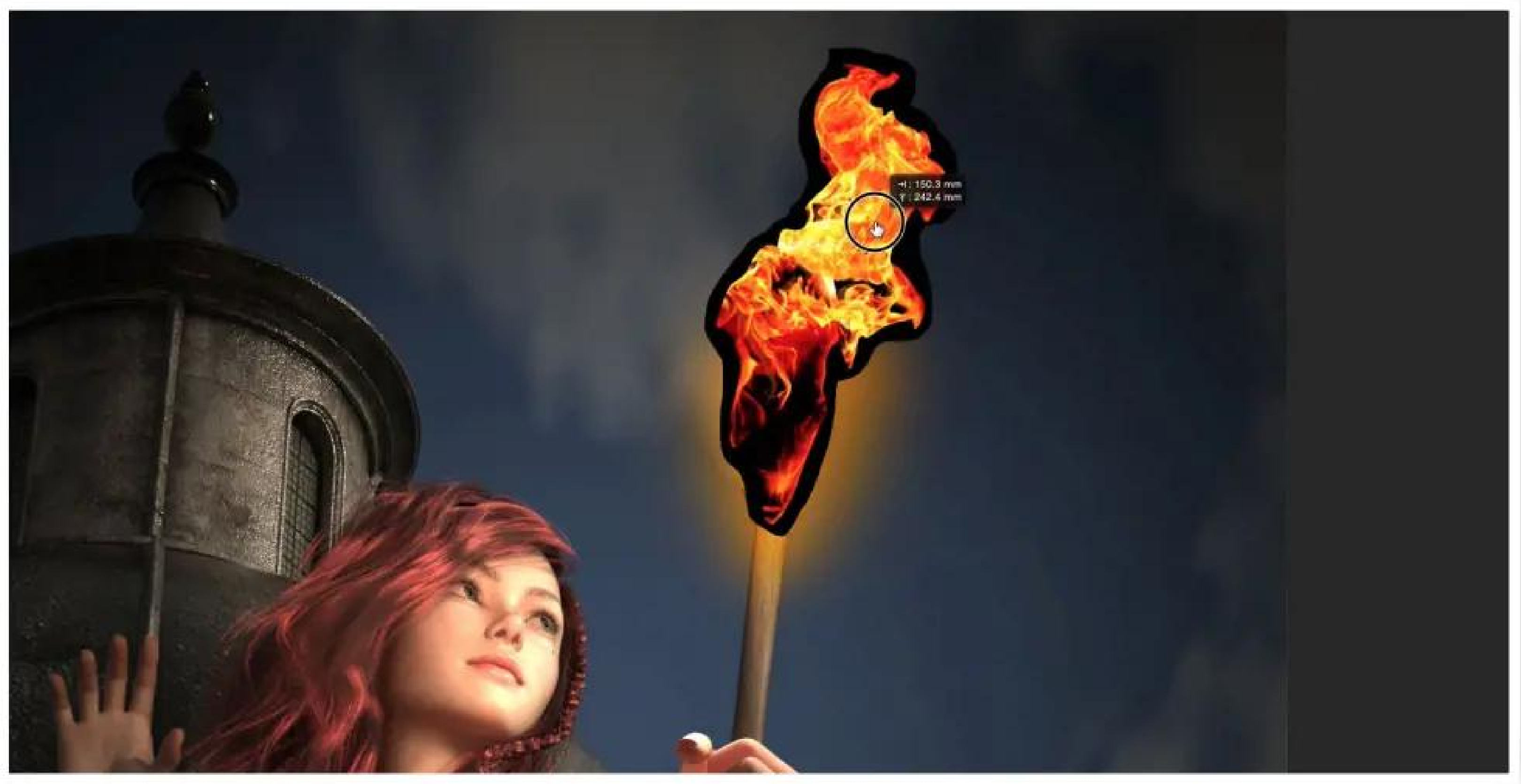

Feather: 0
fire tutorial.jpg @ 50% (glow 1,
Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L


Edit
Image
Layer
Type
Select
Undo Lasso ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Adobe PDF Presets...
Presets
Remote Connections...

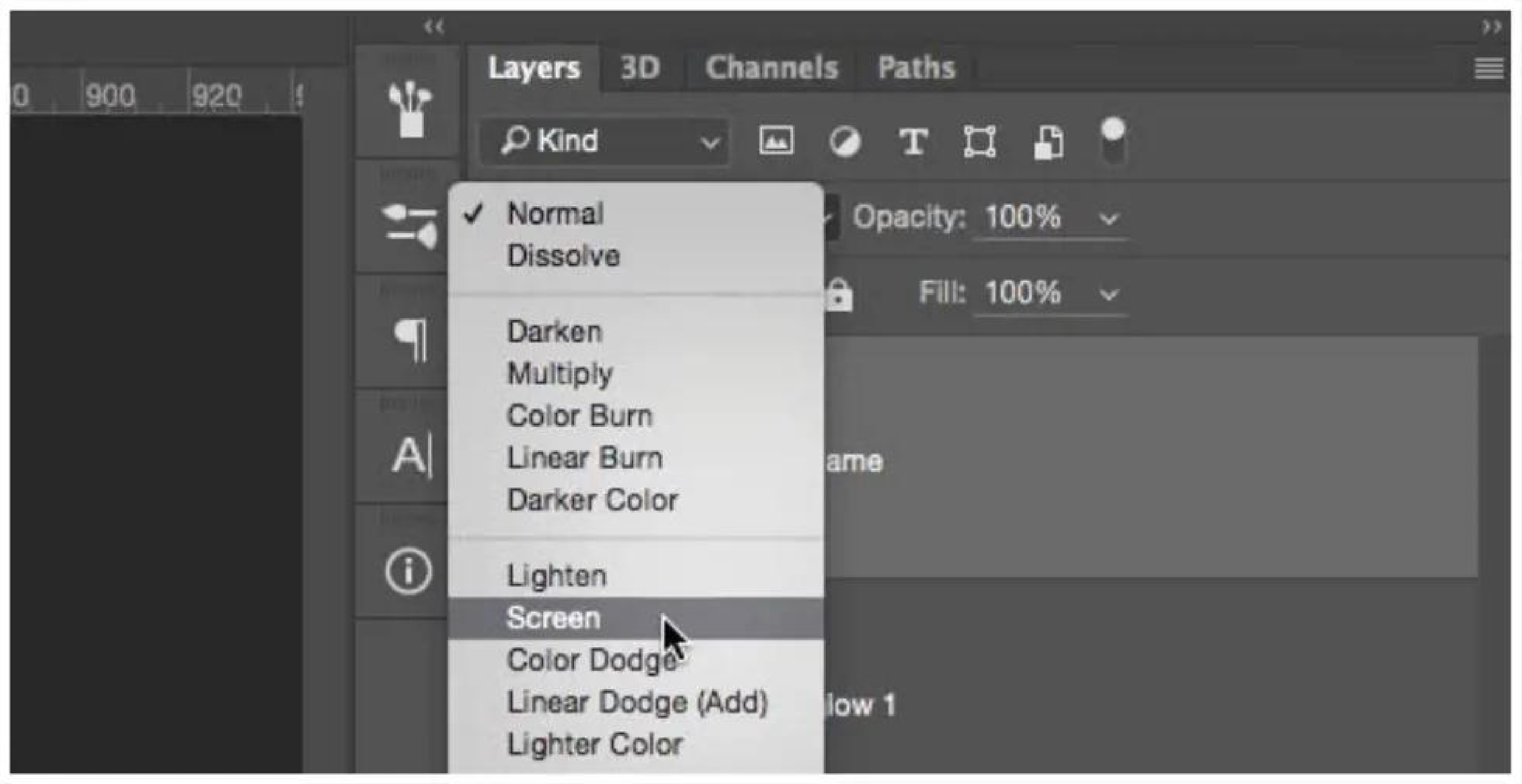


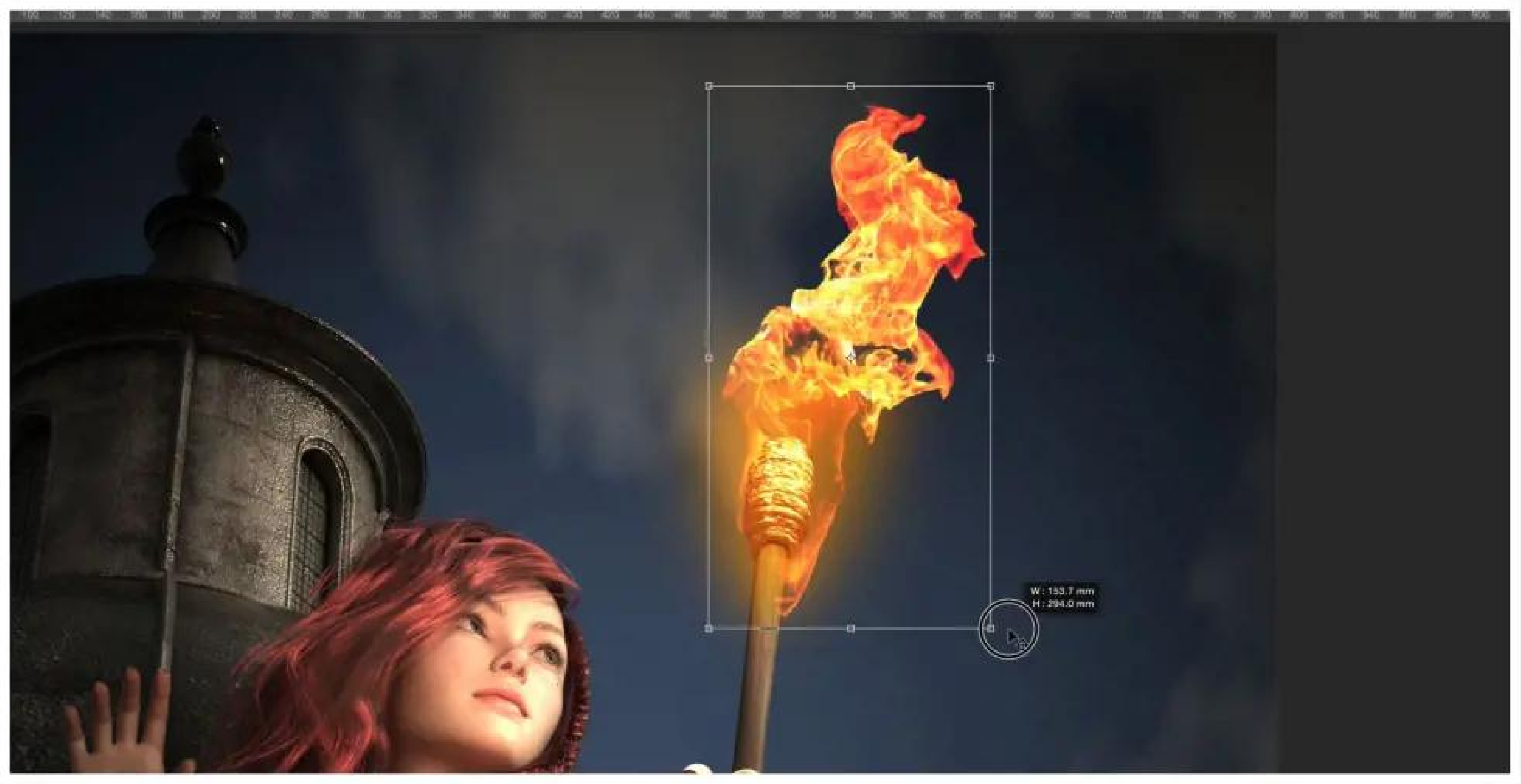
10 Go to the toolbar and select the Lasso Tool (L). Draw around a flame shape of your choice. Once you have a selection, press Cmd + C to copy the selection. Note how these flames are on a black background. That will be important in the coming steps.


hop CC
File
Edit
Image
Layer
Type
Select
Filter
3D
Undo Copy Pixels ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
torial.jpg @ 50% (g

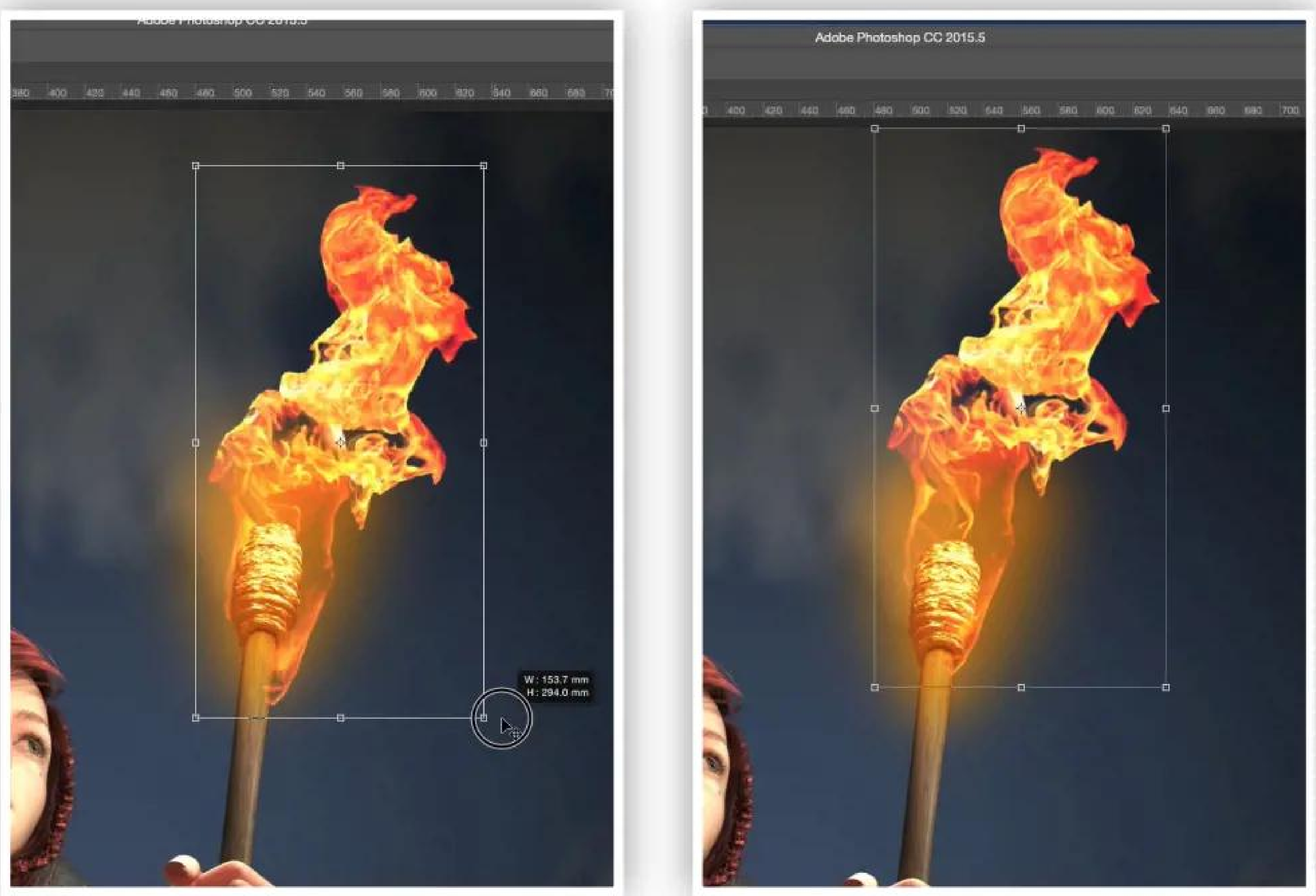


11 Go back to your main document and press Cmd + V to paste the copied selection onto its own layer. Call the new layer 'flame'. You can use the Move Tool to place it where it needs to go over the tip of the torch. At the moment it will look out of place, but that is easy to fix.

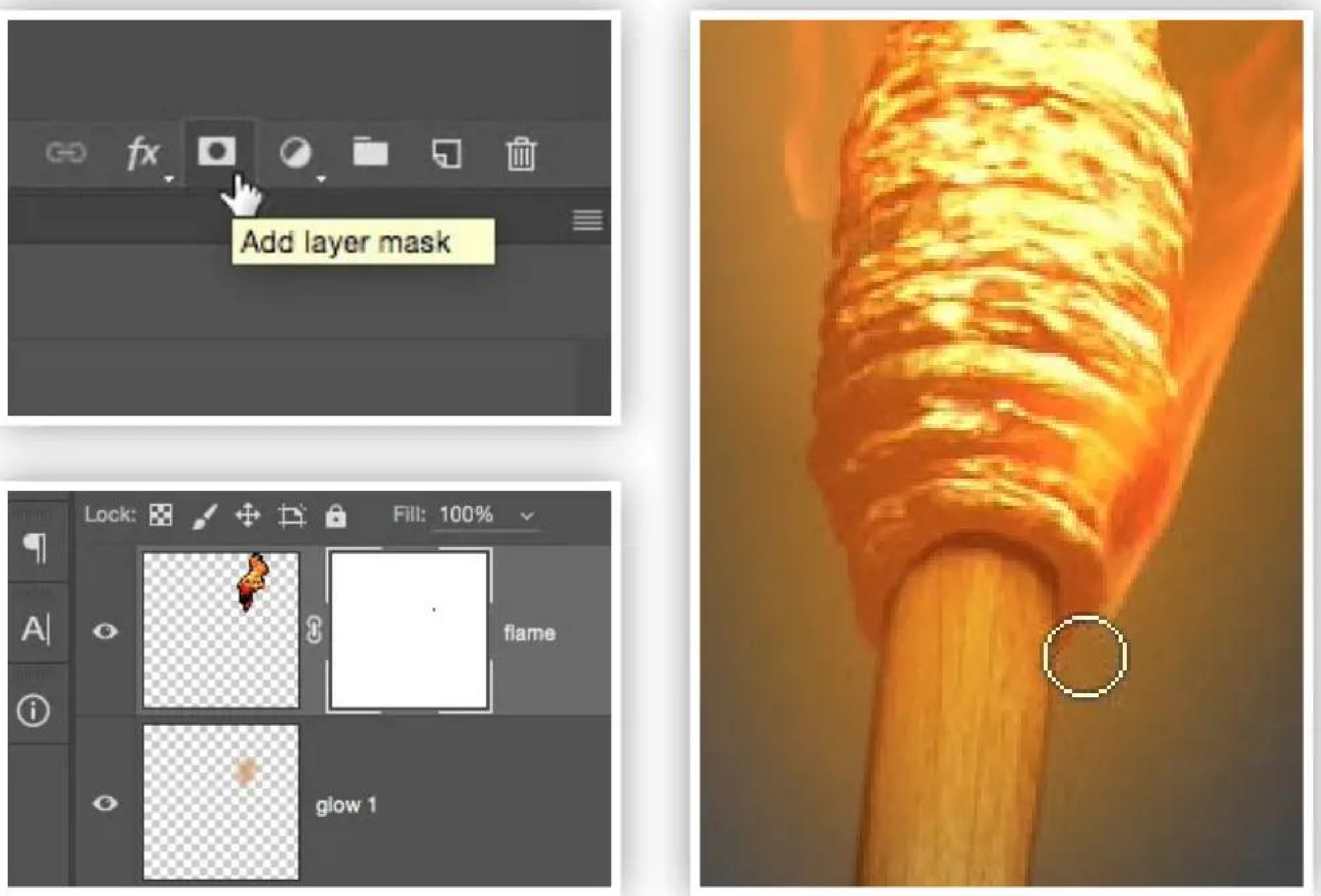

Layers
3D
Channels
Paths
Kind
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Opacity: 100%
Fill: 100%
ame
low 1



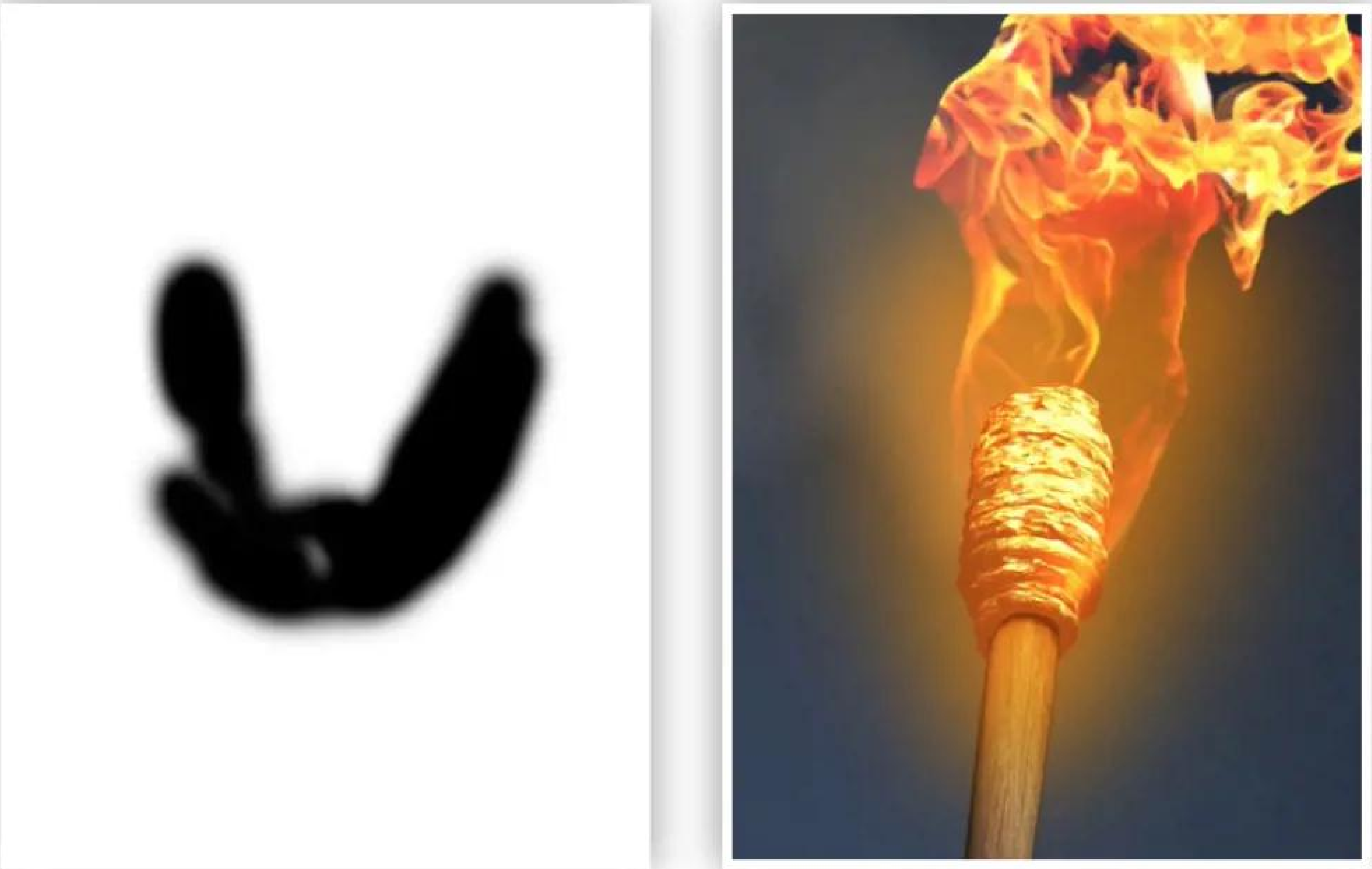
12 Keep the 'flame' layer active and set its Blend Mode to Screen. Any part of the image that was black will disappear, leaving just the brighter oranges and yellows of the flame itself. Now it appears as if the flame is more an integral part of the image.


Adobe Photoshop CC 2015.5
W: 153.7 mm
H: 294.0 mm

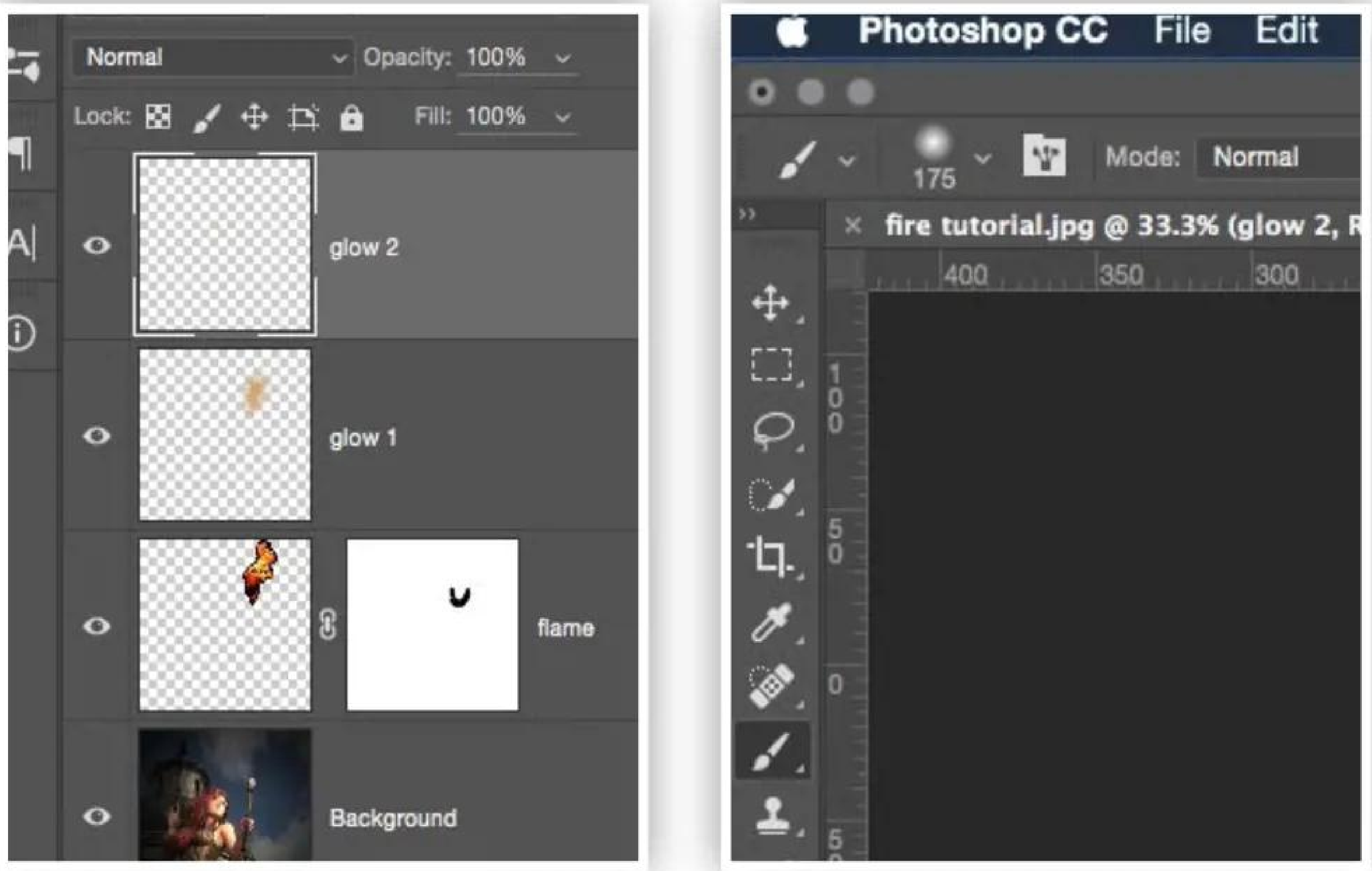
13 You can alter the size and position of the flame relative to the tip of the torch, if you wish, until you get a good fit. Press Cmd + T to use the Free Transform Tool and drag the image control points around to scale and rotate the flame so it fits as you need it to.


Add layer mask
Lock:
Fill: 100%
flame
glow 1

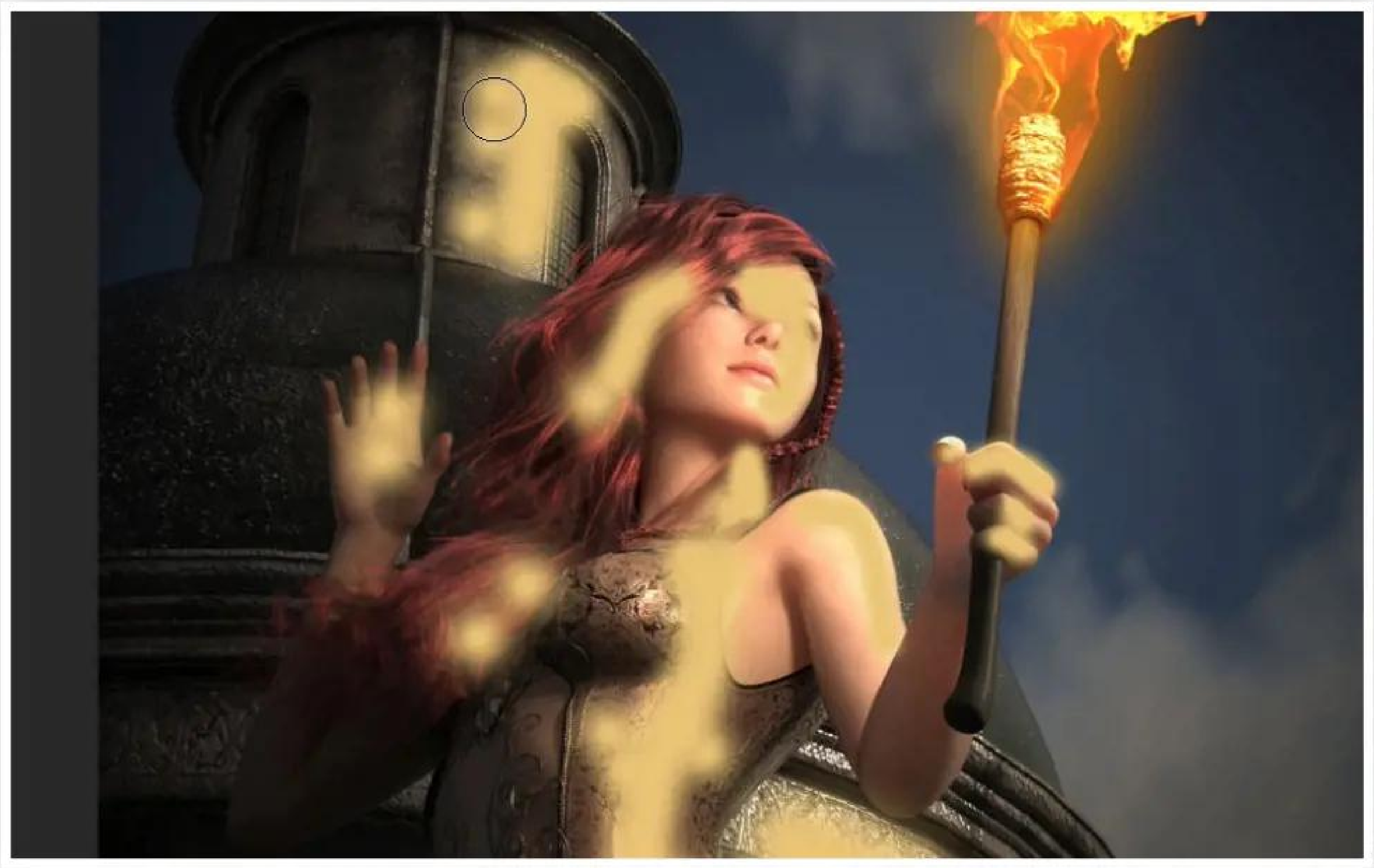
14 If parts of the flame are unwanted, you can click on the Add Layer Mask button and add a mask to the 'flame' layer. Click the layer mask thumbnail to make it active and use a small black brush to paint over areas of flame you do not wish to be seen.



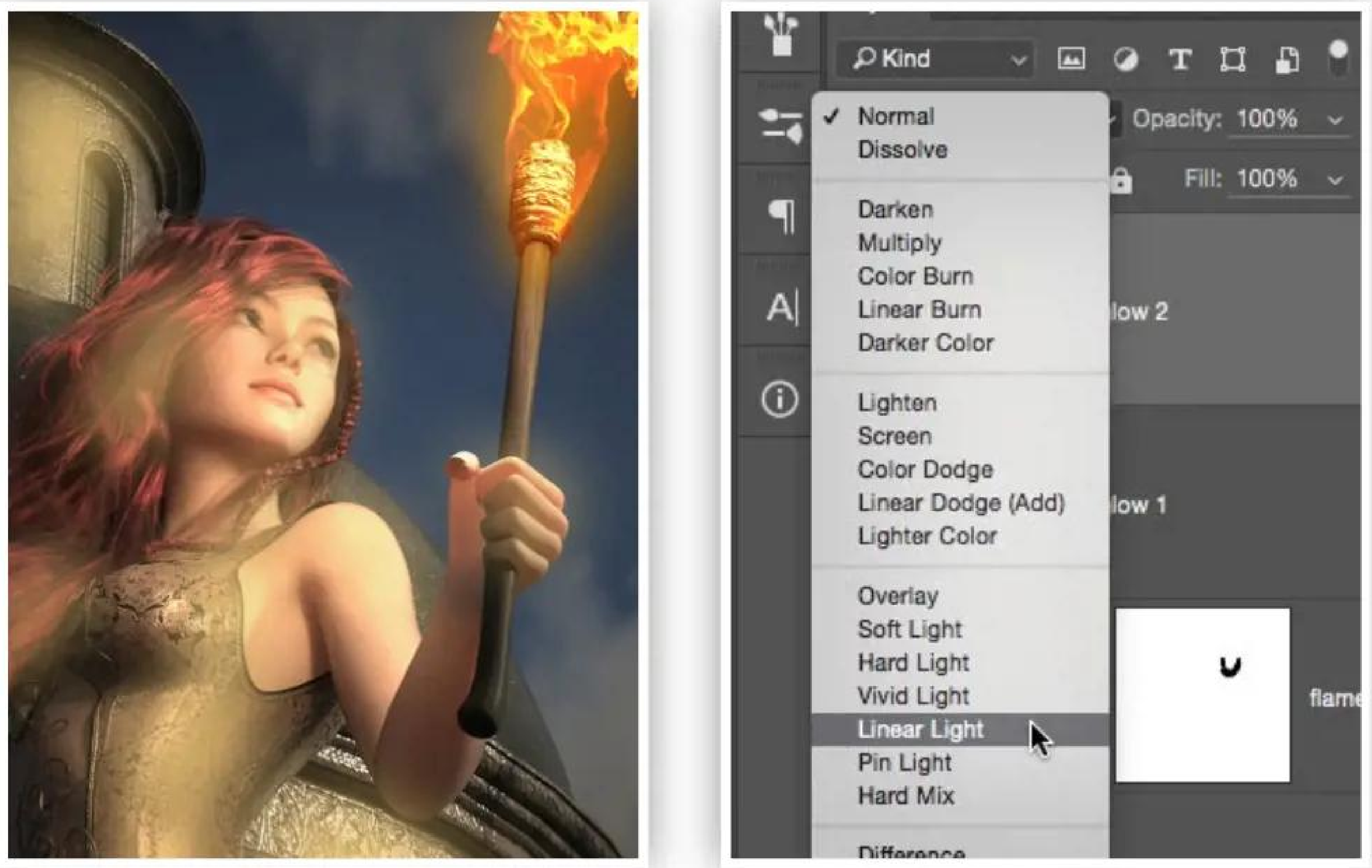
15 With masking, always remember that black conceals and white reveals. Any black area of the mask will prevent the flame image from being seen. Here, we've just tidied up the bottom of the flames to match the bottom area of the torch's burning material.


Normal
Opacity: 100%
Lock:
Fill: 100%
glow 2
glow 1
flame
Background
Photoshop CC
File
Edit
175
Mode:
Normal
fire tutorial.jpg @ 33.3% (glow 2, R
400
350
300

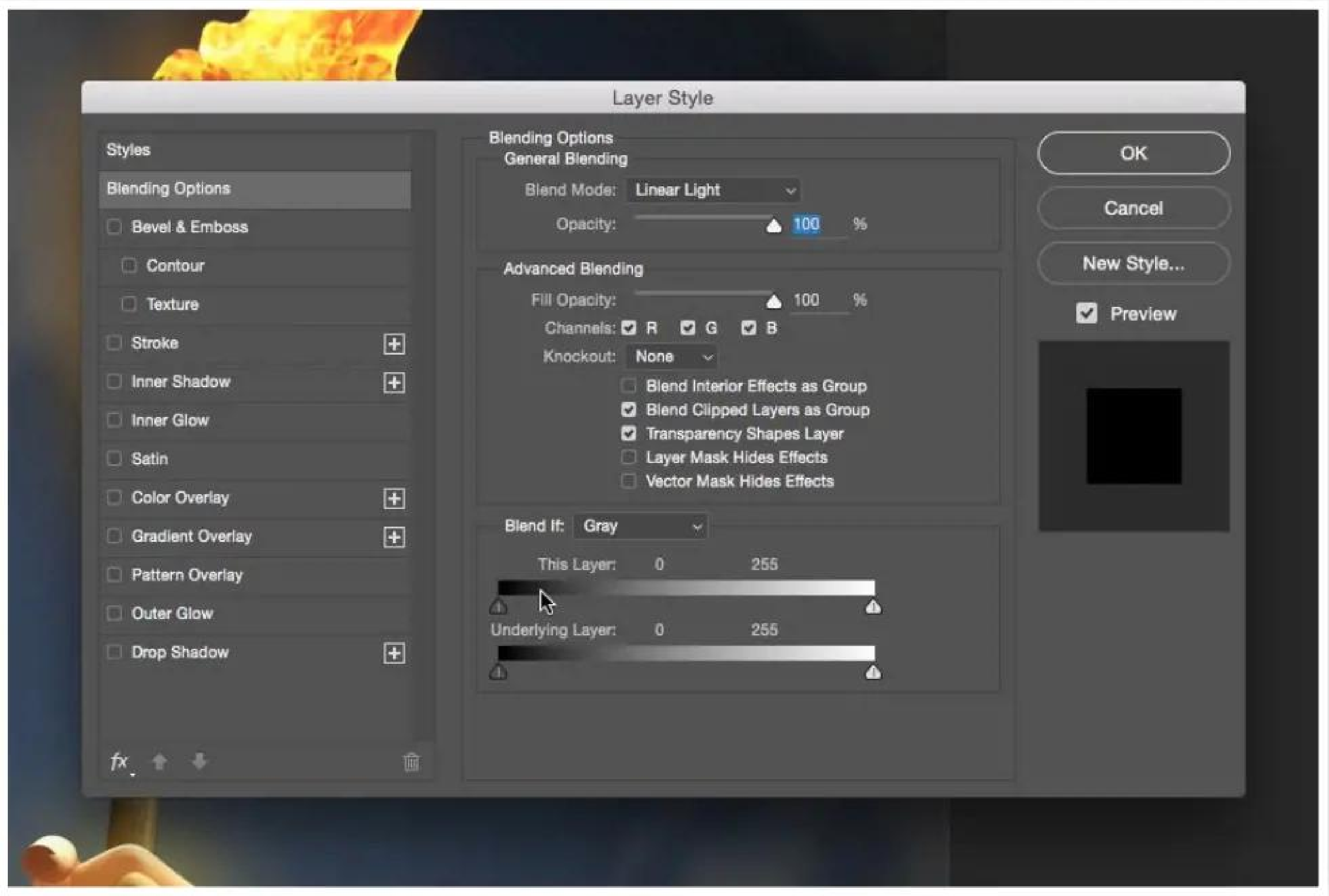
16 Now to add some ambient glow to the girl. Click on the Create New Layer button and call the new layer 'glow 2'. Using the same orange that you chose in step 4, select the Brush Tool and pick a medium soft brush of about 175 pixels.

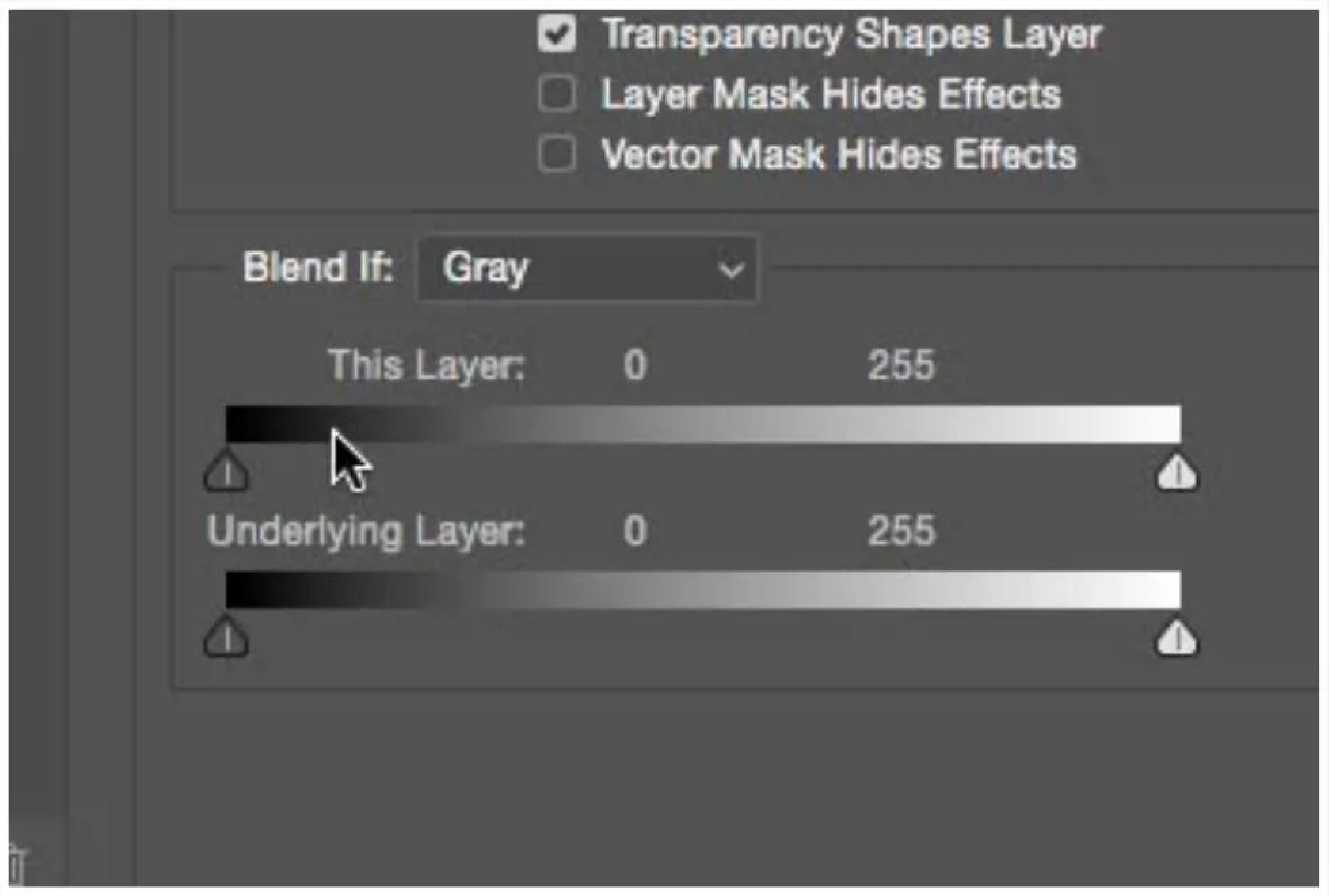


17 Use this orange brush to paint areas of colour on to the 'glow 2' layer. These might correspond to areas of the girl and background and pick up the glow of the torchlight. It may look a little odd at the moment, but Blend Modes will help us again.


Kind
Opacity: 100%
Fill: 100%
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
low 2
low 1
flame

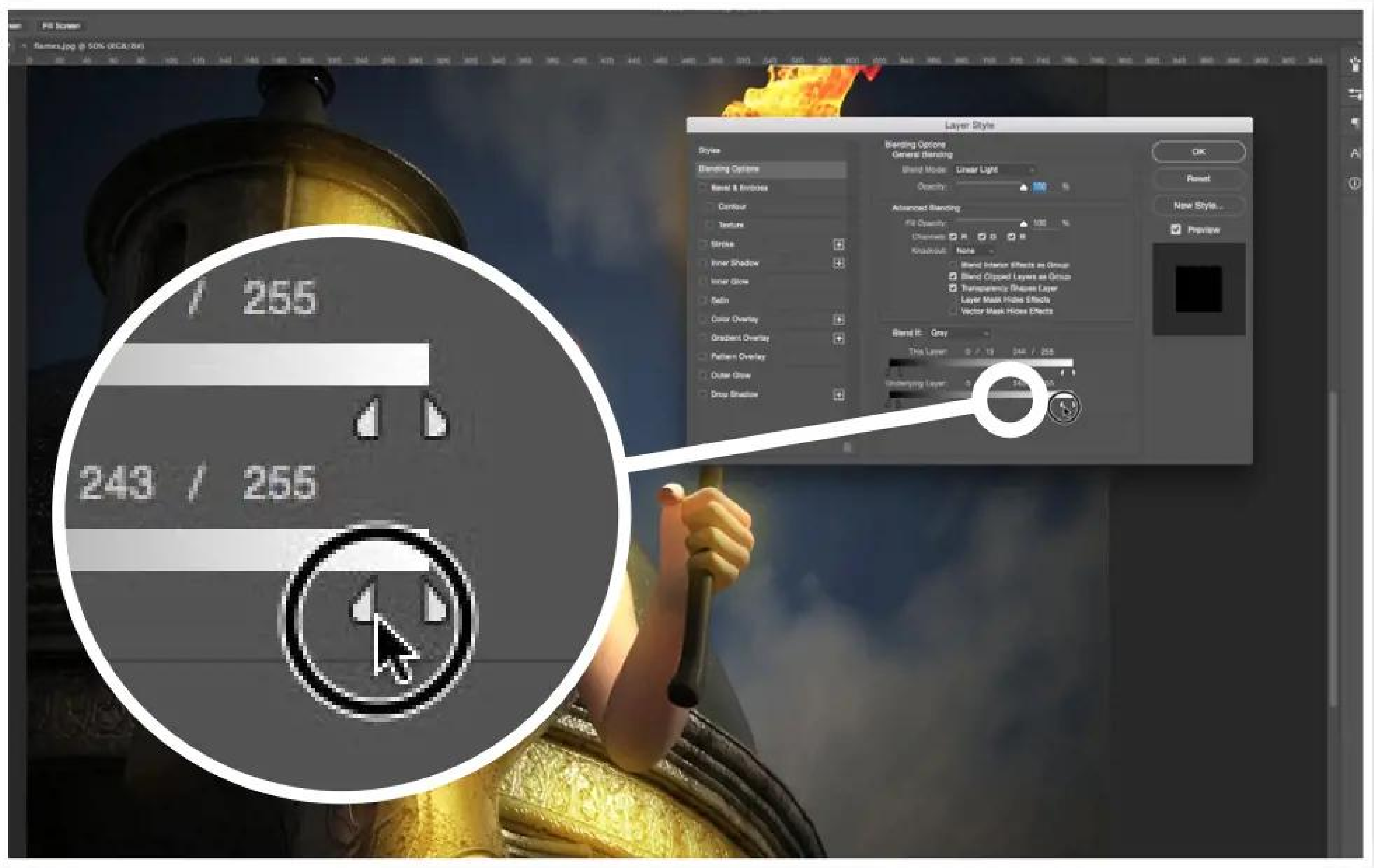
18 Make sure that the 'glow 2' layer is still active and then go to Filter > Blur > Gaussian Blur and use a Radius of about 70 pixels to soften the brush strokes. Then set this layer's Blend Mode to Linear Light. The brush strokes will still be a bit too obvious at this point, but not to worry.

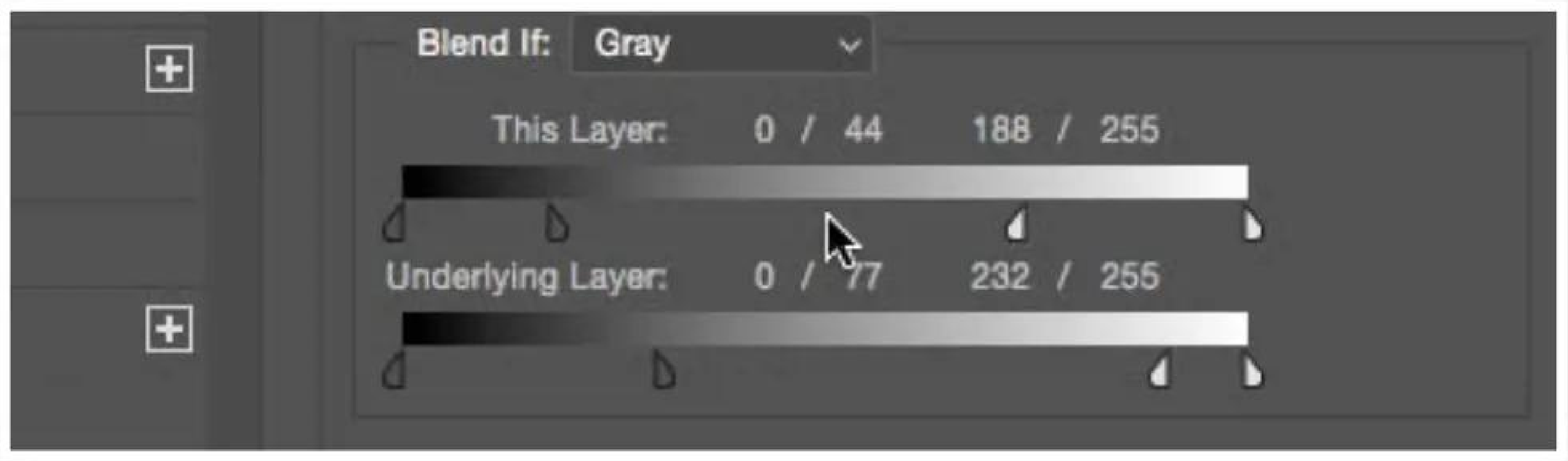

Layer Style
Styles
Blending Options
Bevel & Emboss
Contour
Texture
Stroke
Inner Shadow
Inner Glow
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Outer Glow
Drop Shadow
Blending Options
General Blending
Blend Mode: Linear Light
Opacity: 100 %
Advanced Blending
Fill Opacity: 100 %
Channels: R G B
Knockout: None
Blend Interior Effects as Group
Blend Clipped Layers as Group
Transparency Shapes Layer
Layer Mask Hides Effects
Vector Mask Hides Effects
Blend If: Gray
This Layer: 0 255
Underlying Layer: 0 255
OK
Cancel
New Style...
Preview

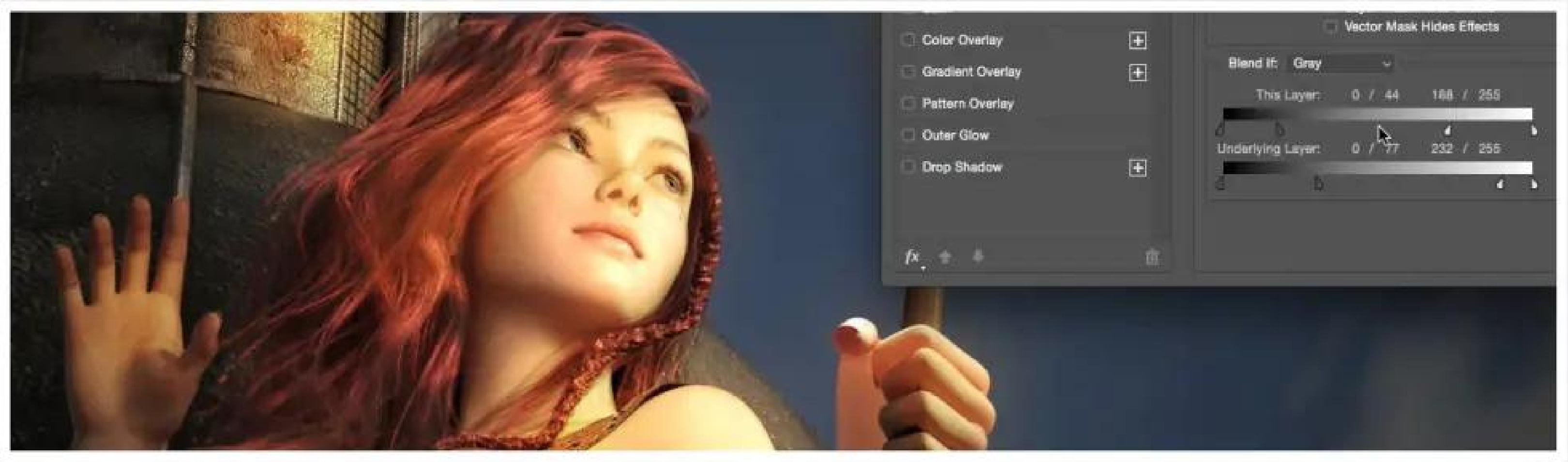

☑ Transparency Shapes Layer
☐ Layer Mask Hides Effects
☐ Vector Mask Hides Effects
Blend If: Gray
This Layer: 0 255
Underlying Layer: 0 255

19 It is possible to control and refine the way the colours blend into the image below. If you double-click the 'glow 2' layer, you can alter the Layer Style properties and Blending Options to a greater degree using something called the Blend If function.

20 At the bottom of the Blending Options panel is the Blend If function. You have two sliders, one for This Layer and one for the Underlying Layer, that control how much of the light and dark areas of both layers are able to interact with each other.

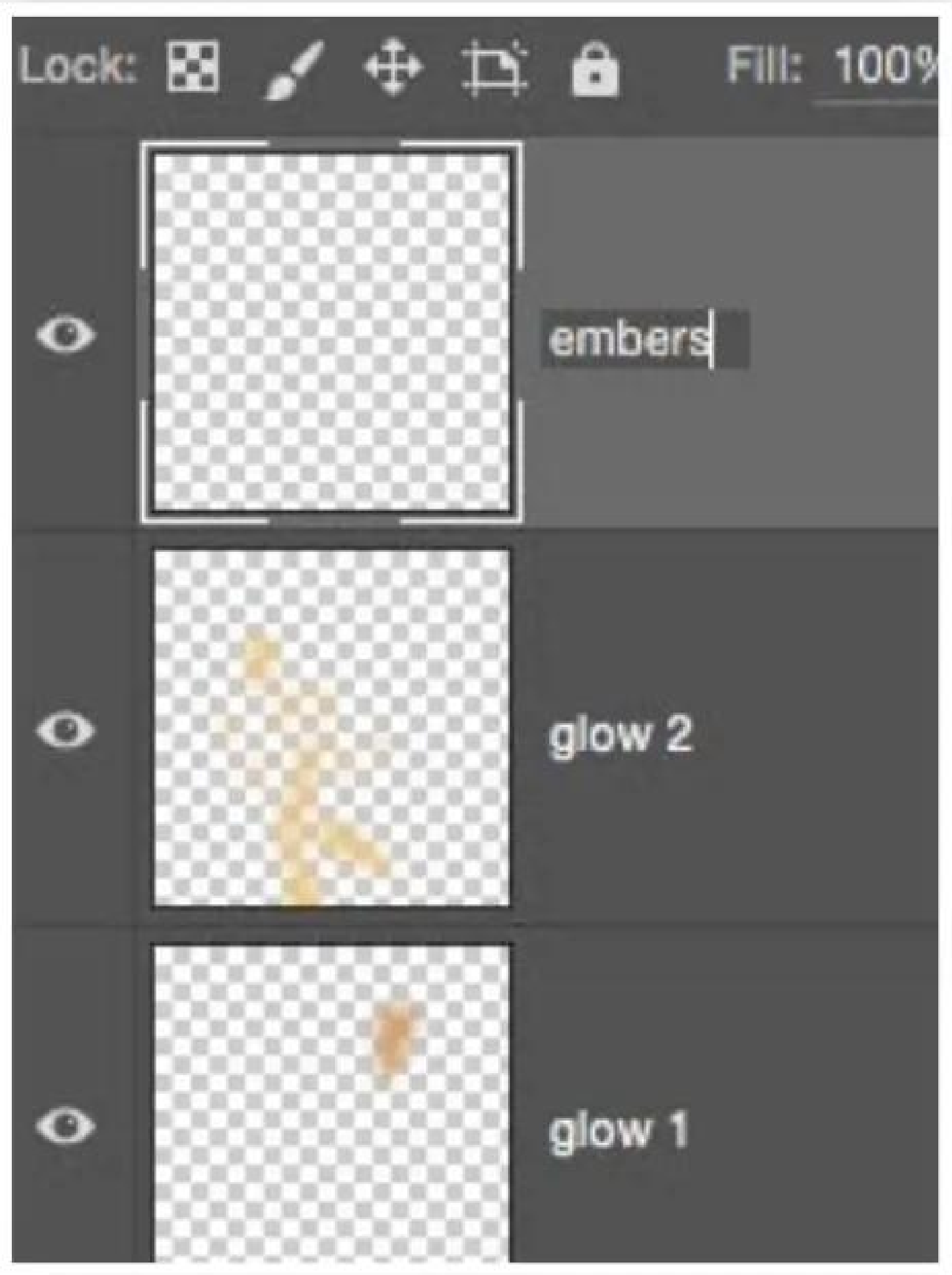


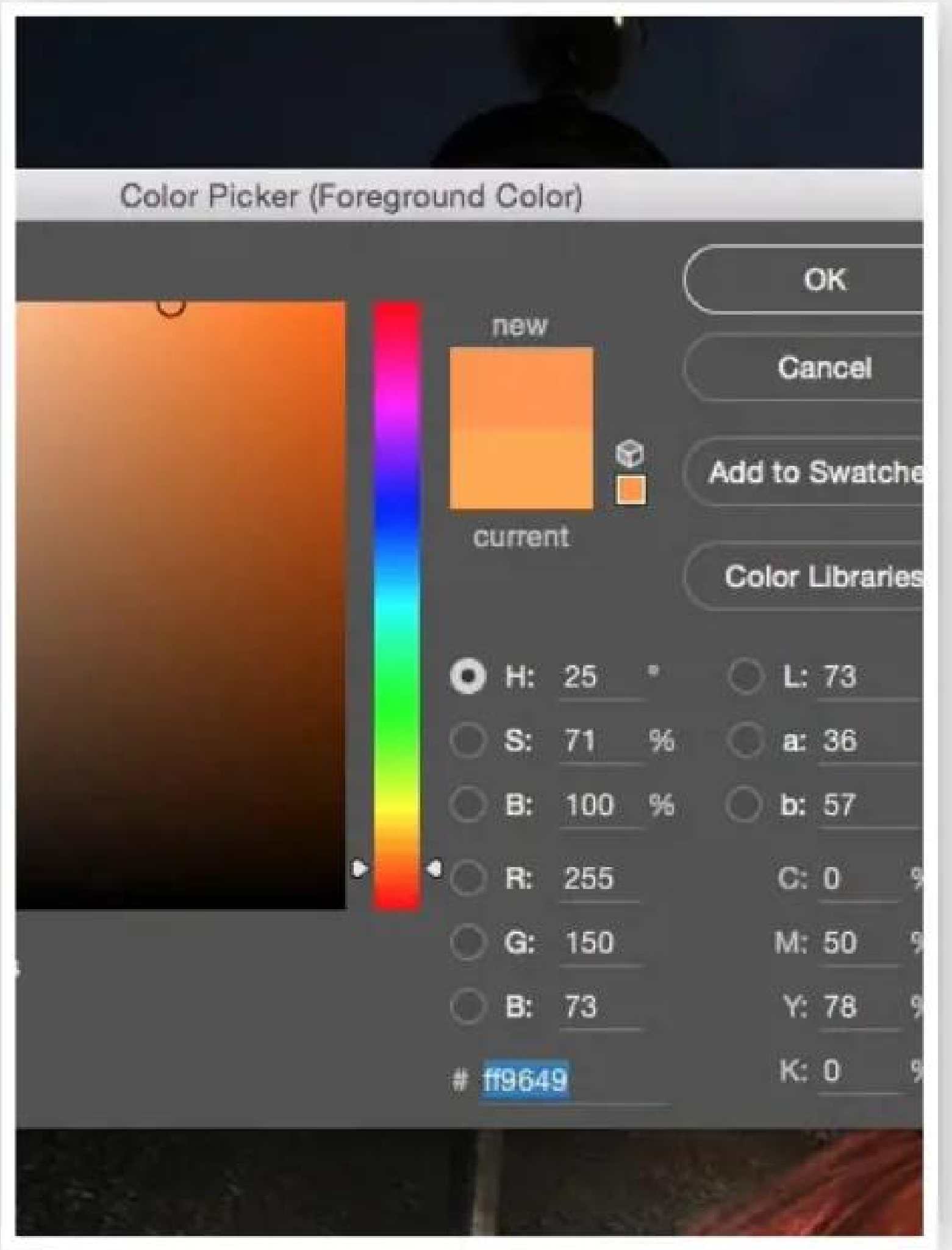

Blend If: Gray
This Layer: 0 / 44 188 / 255
Underlying Layer: 0 / 77 232 / 255

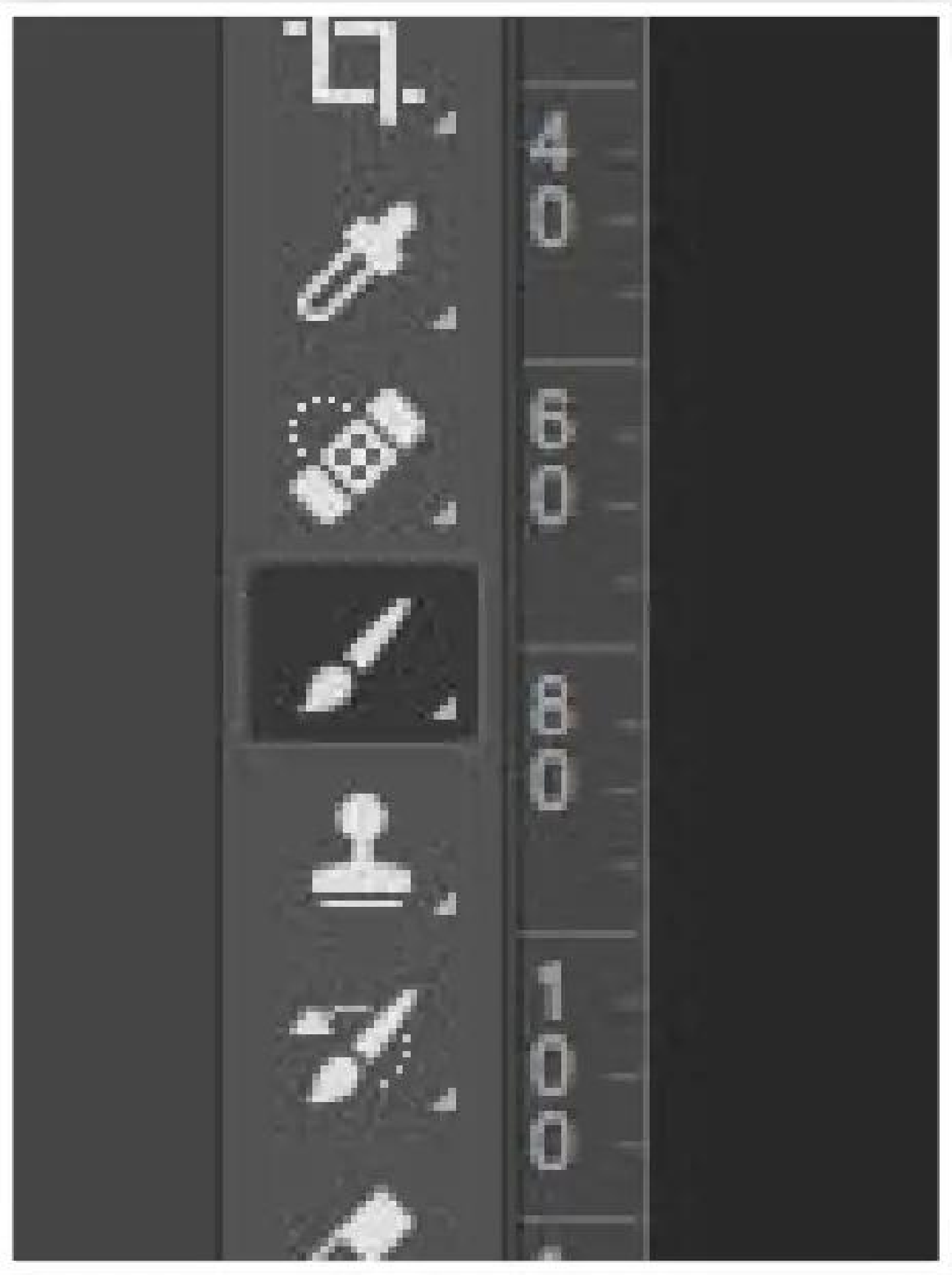


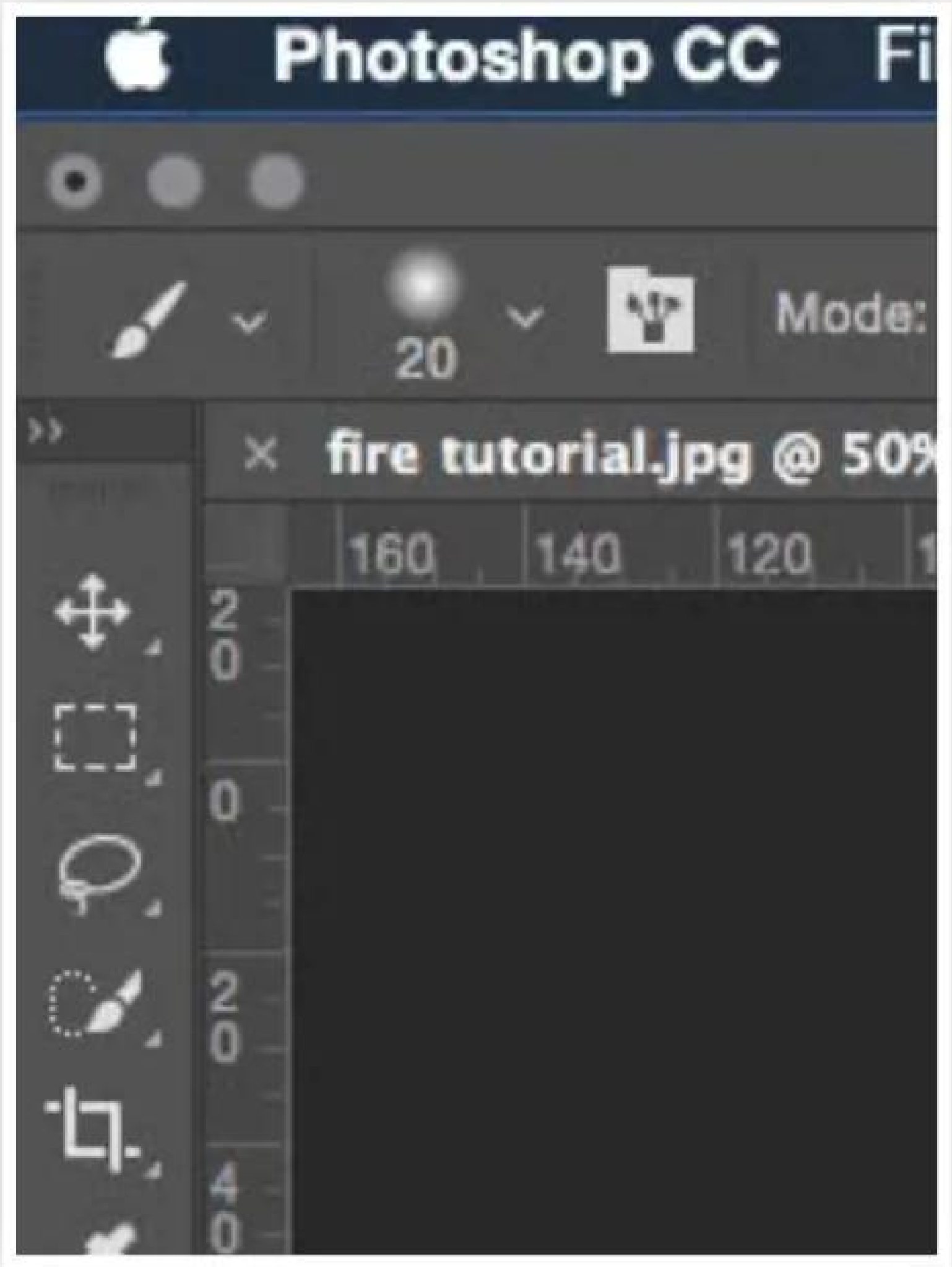
21 Moving the sliders will result in quite extreme blends with what appears to be little finesse at all. You can press Alt and click on the sliders to split each of them in half. Moving just one half of the sliders left and right will give more subtle and refined blends.

22 After a little tweaking of the Blend If options and changing the Blend Mode to Vivid Light, you will arrive at a nice soft glow that blends more subtly into the image and helps with the illusion of light coming off the torch and illuminating areas close by.


Lock:
Fill: 100%
embers
glow 2
glow 1

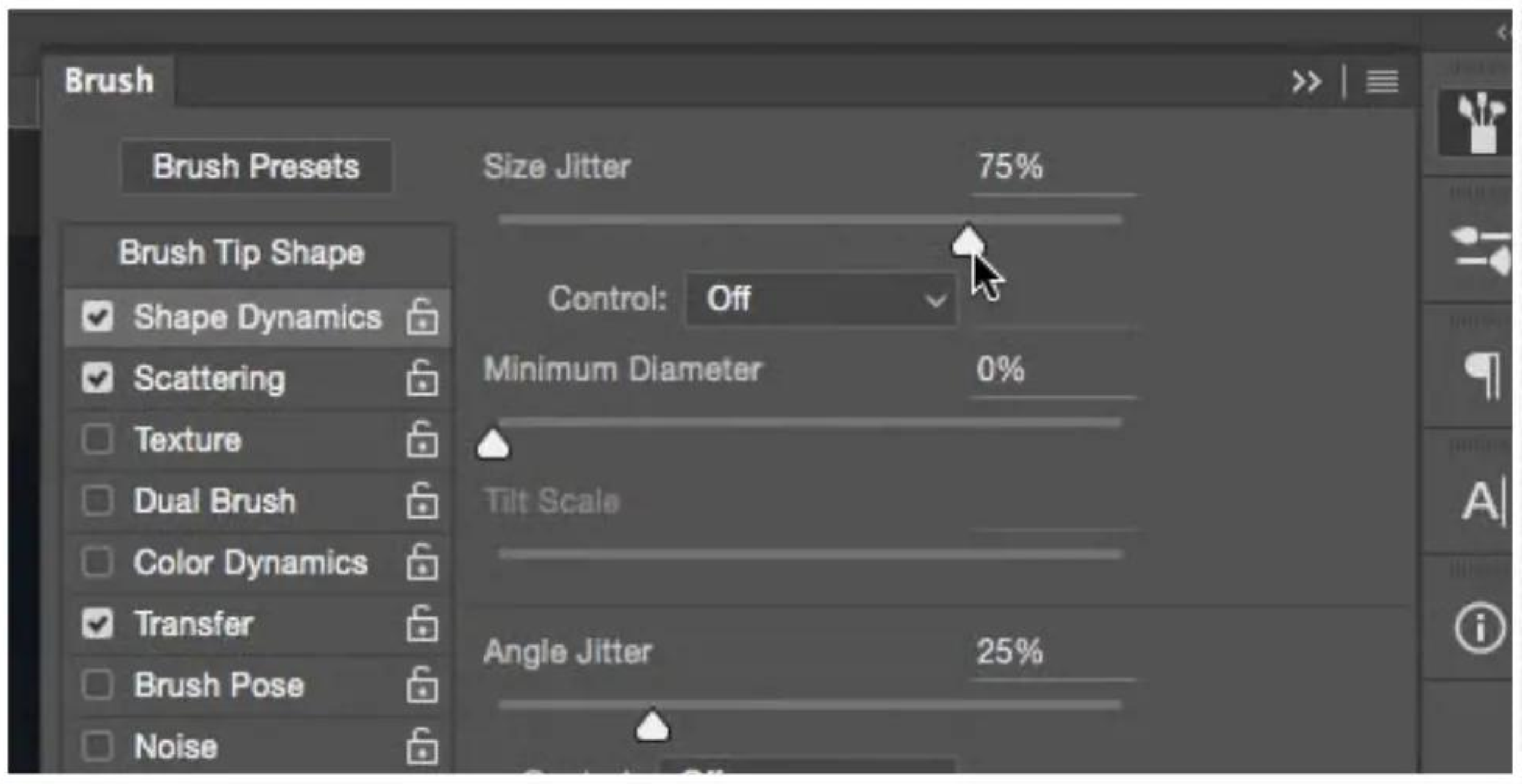

Color Picker (Foreground Color)
new
current
OK
Cancel
Add to Swatche
Color Libraries
H: 25 °
S: 71 %
B: 100 %
R: 255
G: 150
B: 73
L: 73
a: 36
b: 57
C: 0
M: 50
Y: 78
K: 0
# ff9649



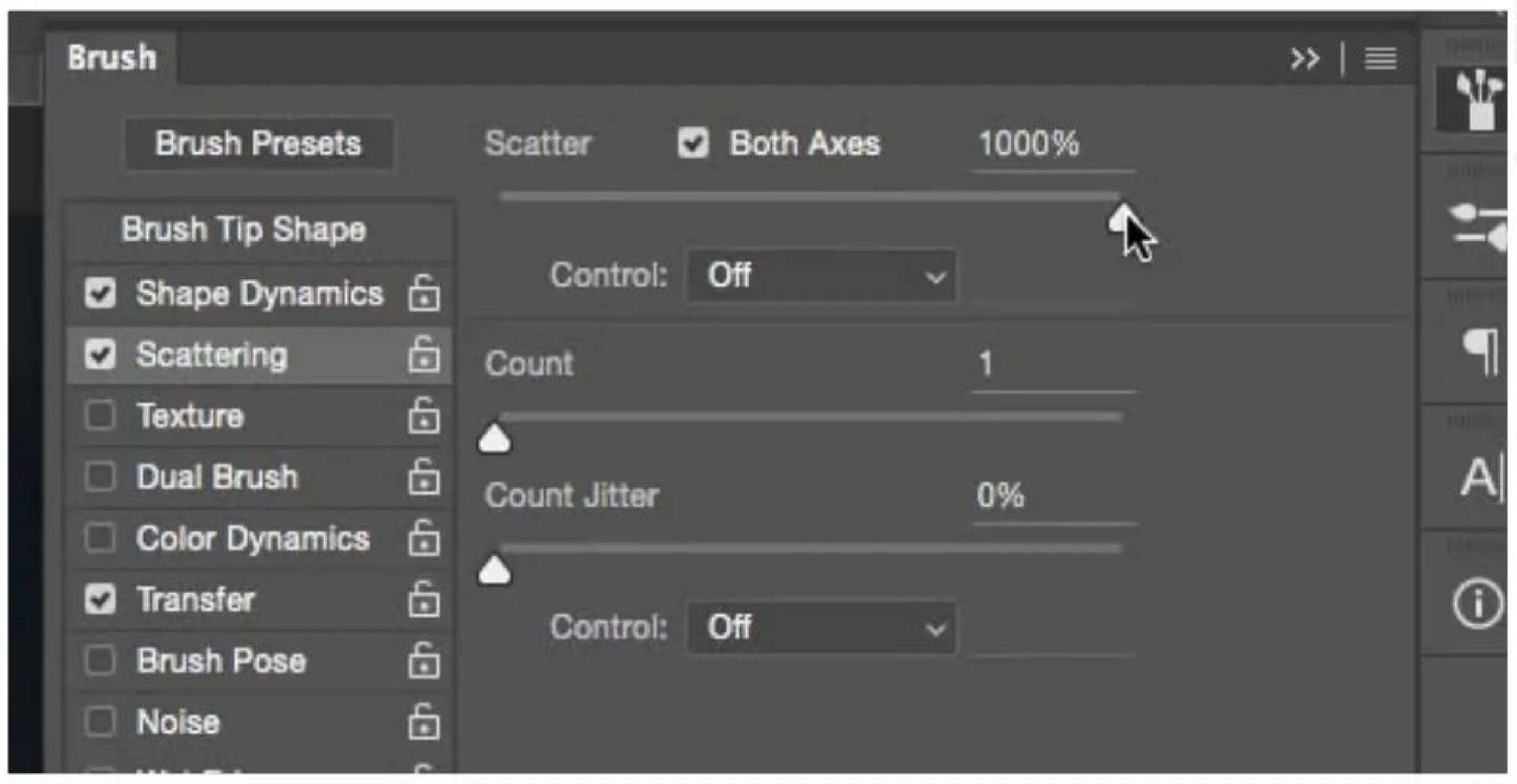

Photoshop CC
20
Mode:
fire tutorial.jpg @ 50%

23 Now you can add some embers to give the flame some life and a little extra realism. Add a new layer and call it 'embers'. Click your Foreground Colour and use the Color Picker to choose a slightly darker, stronger orange than previously used.

24 Select the Brush Tool (B) again. Choose a standard, soft circular brush of about 20 pixels. You will need to alter its properties so it adds a random element to the brush strokes and scatters the brush as you paint to create an illusion of random particles.

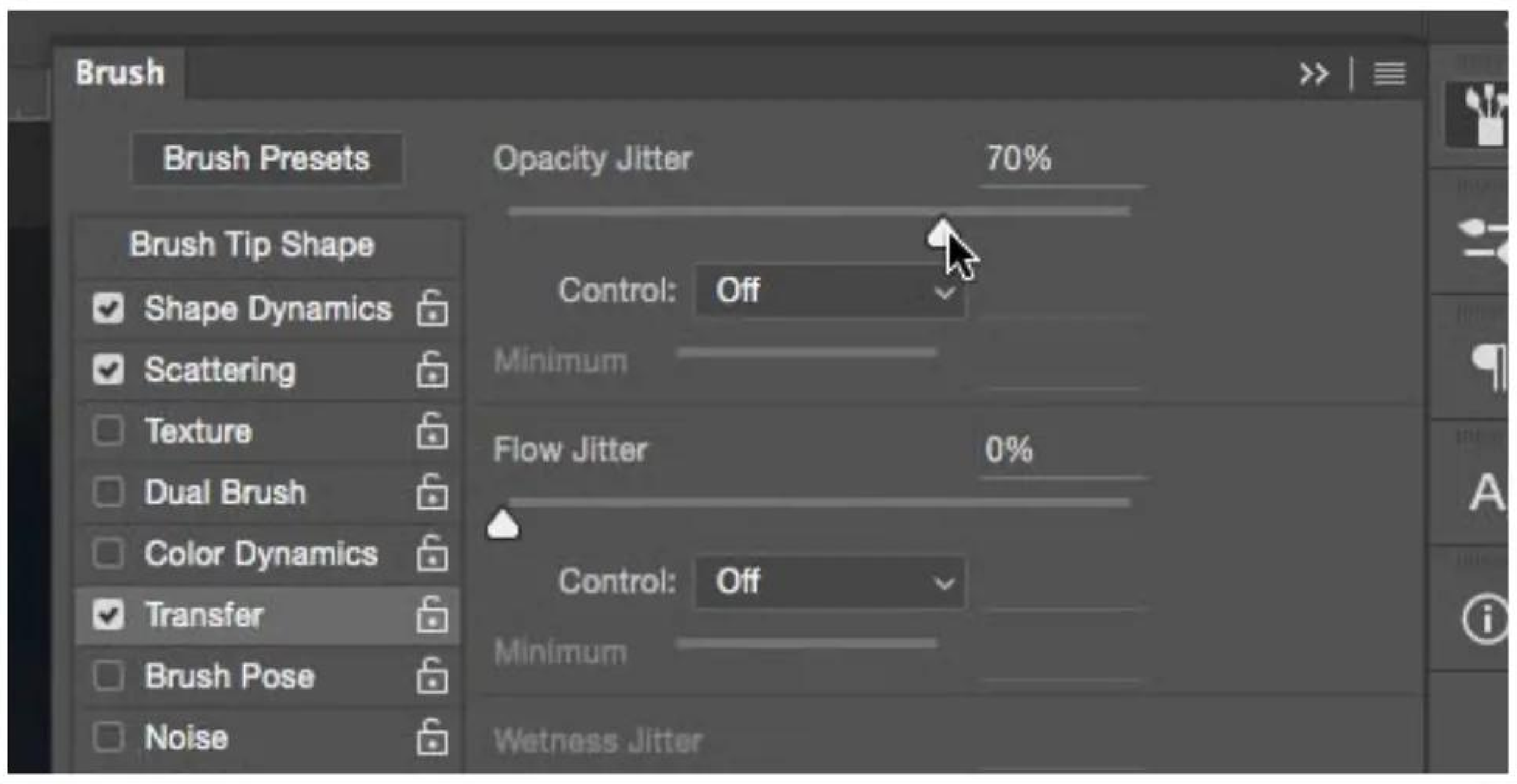

Brush
Brush Presets
Brush Tip Shape
☑ Shape Dynamics
☑ Scattering
☐ Texture
☐ Dual Brush
☐ Color Dynamics
☑ Transfer
☐ Brush Pose
☐ Noise
Tilt Scale

Size Jitter 75%
Control: Off
Minimum Diameter 0%
Angle Jitter 25%

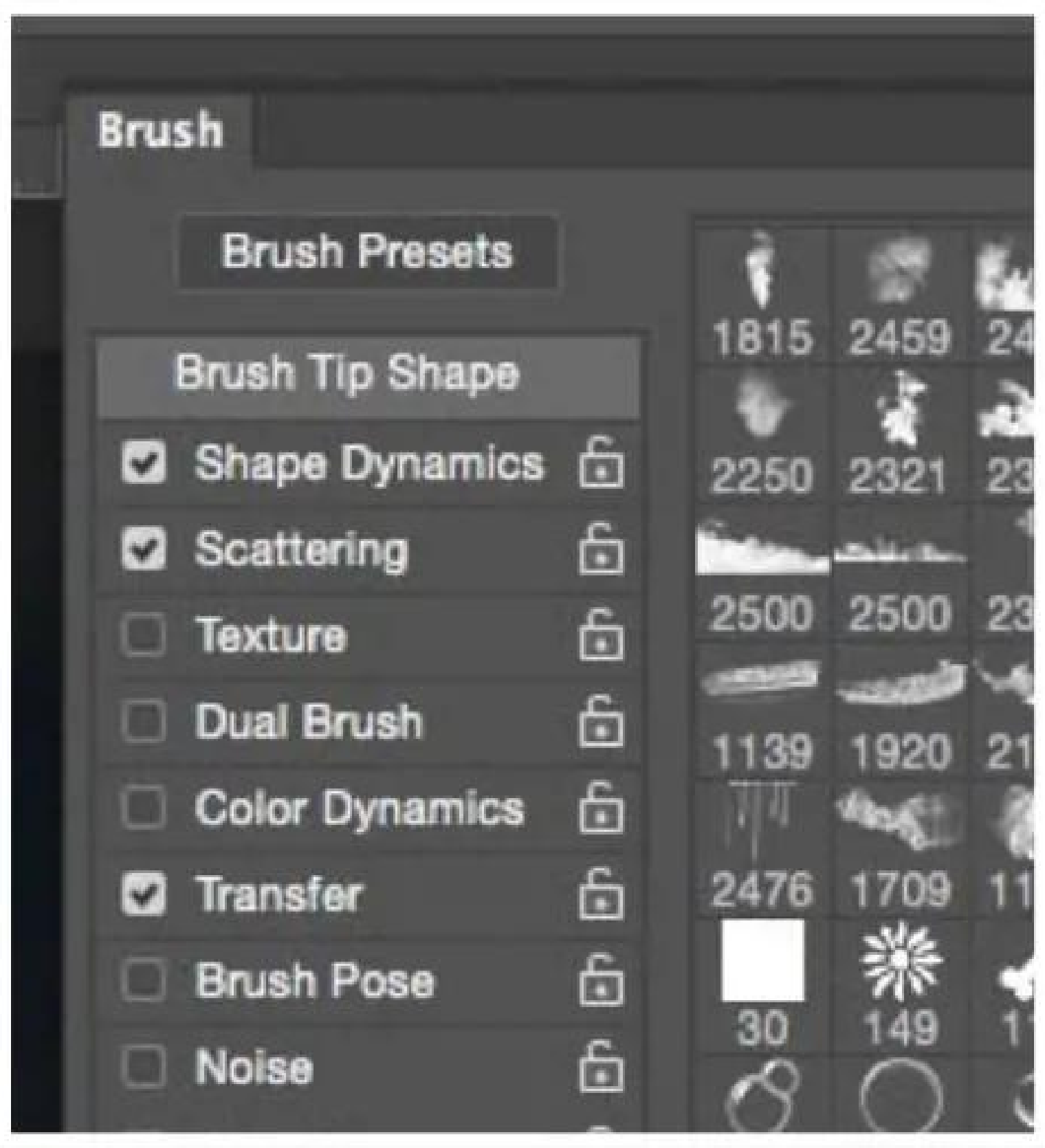

Brush
Brush Presets
Brush Tip Shape
☑ Shape Dynamics
☑ Scattering
☐ Texture
☐ Dual Brush
☐ Color Dynamics
☑ Transfer
☐ Brush Pose
☐ Noise

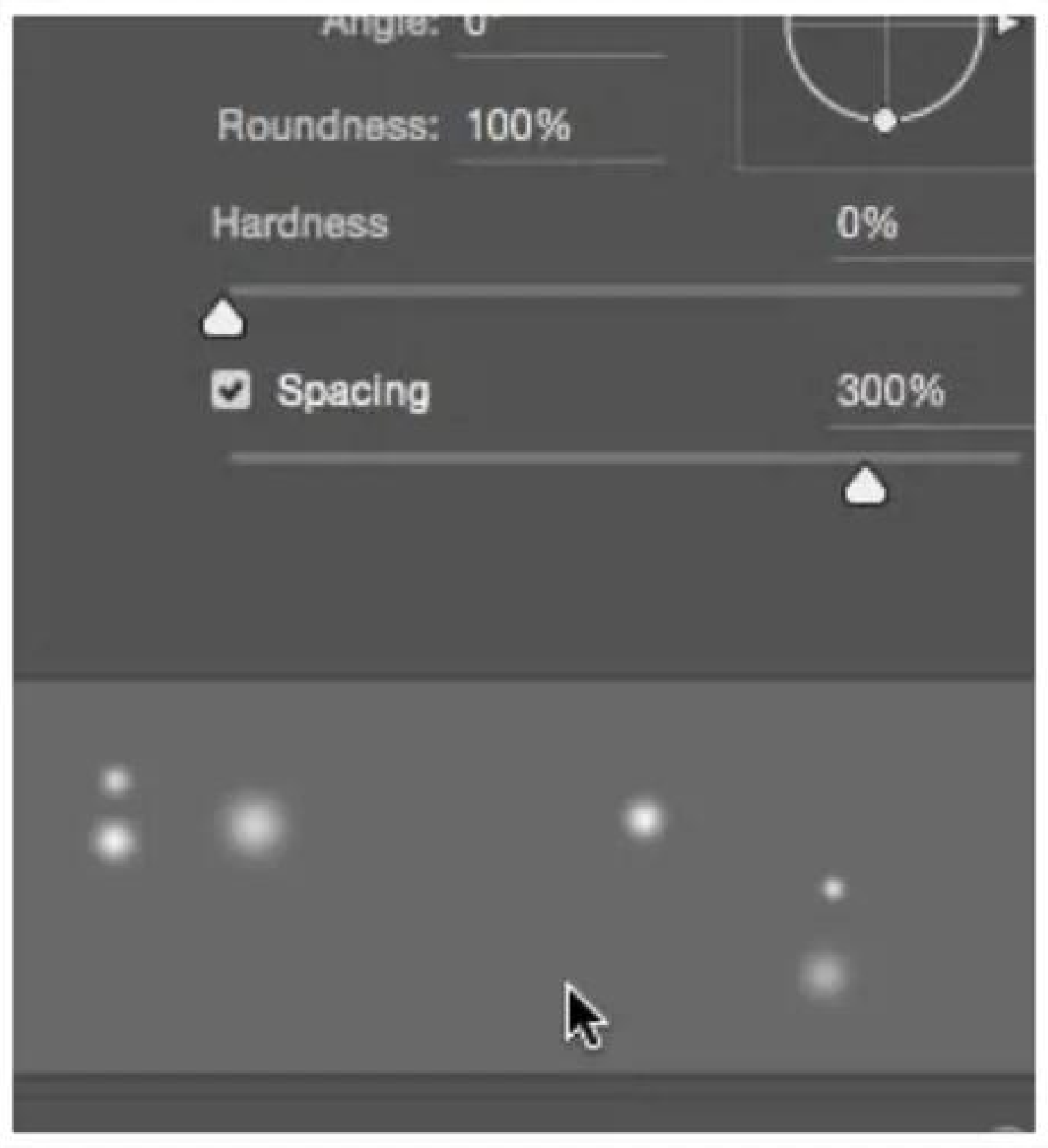
Scatter ☑ Both Axes 1000%
Control: Off
Count 1
Count Jitter 0%
Control: Off

25 Click on the Brush fly out panel and check the Shape Dynamics button, make Size Jitter about 75 per cent. Then check the Scattering button and make the Scatter value 1000 per cent and make sure the Both Axes button is also checked.


Brush
Brush Presets
Brush Tip Shape
☑ Shape Dynamics
☑ Scattering
☐ Texture
☐ Dual Brush
☐ Color Dynamics
☑ Transfer
☐ Brush Pose
☐ Noise
Minimum
Minimum
Wetness Jitter

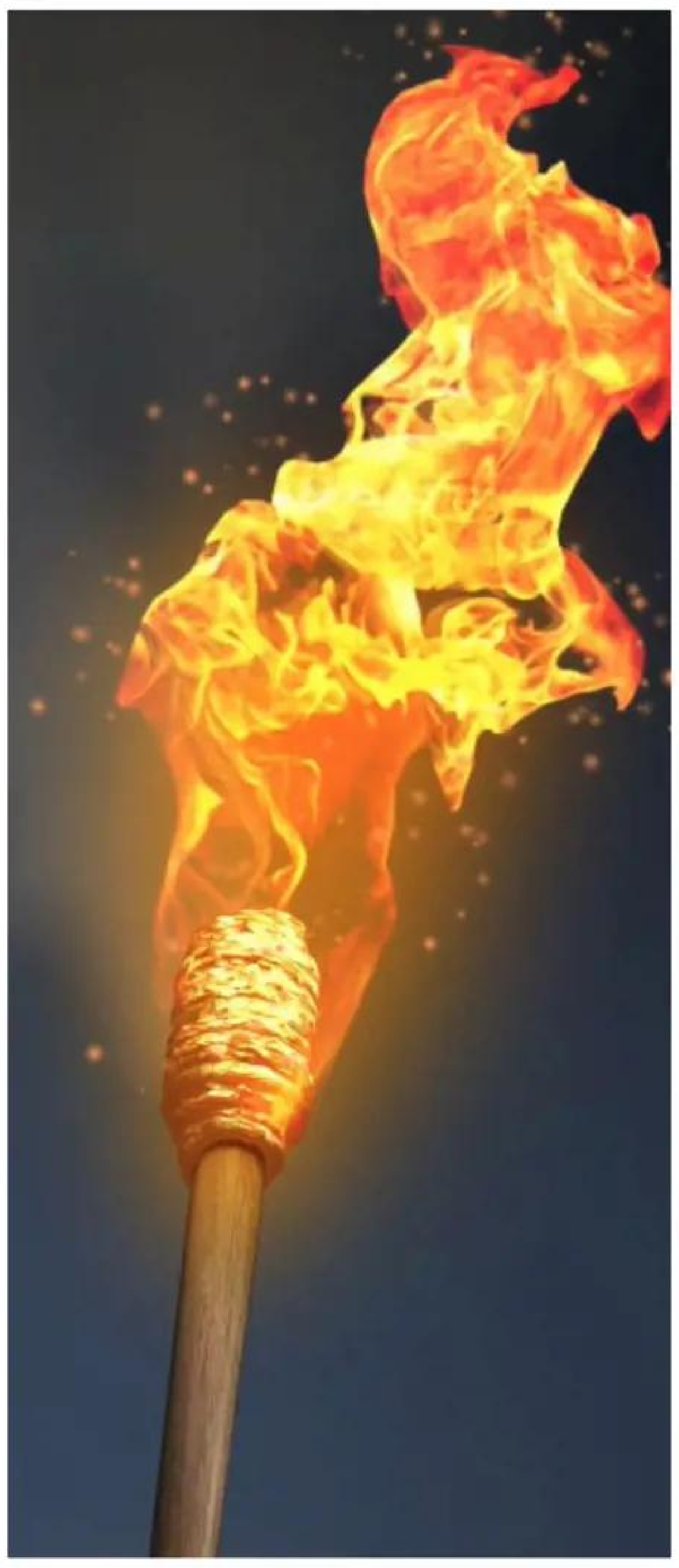
Opacity Jitter 70%
Control: Off
Flow Jitter 0%
Control: Off

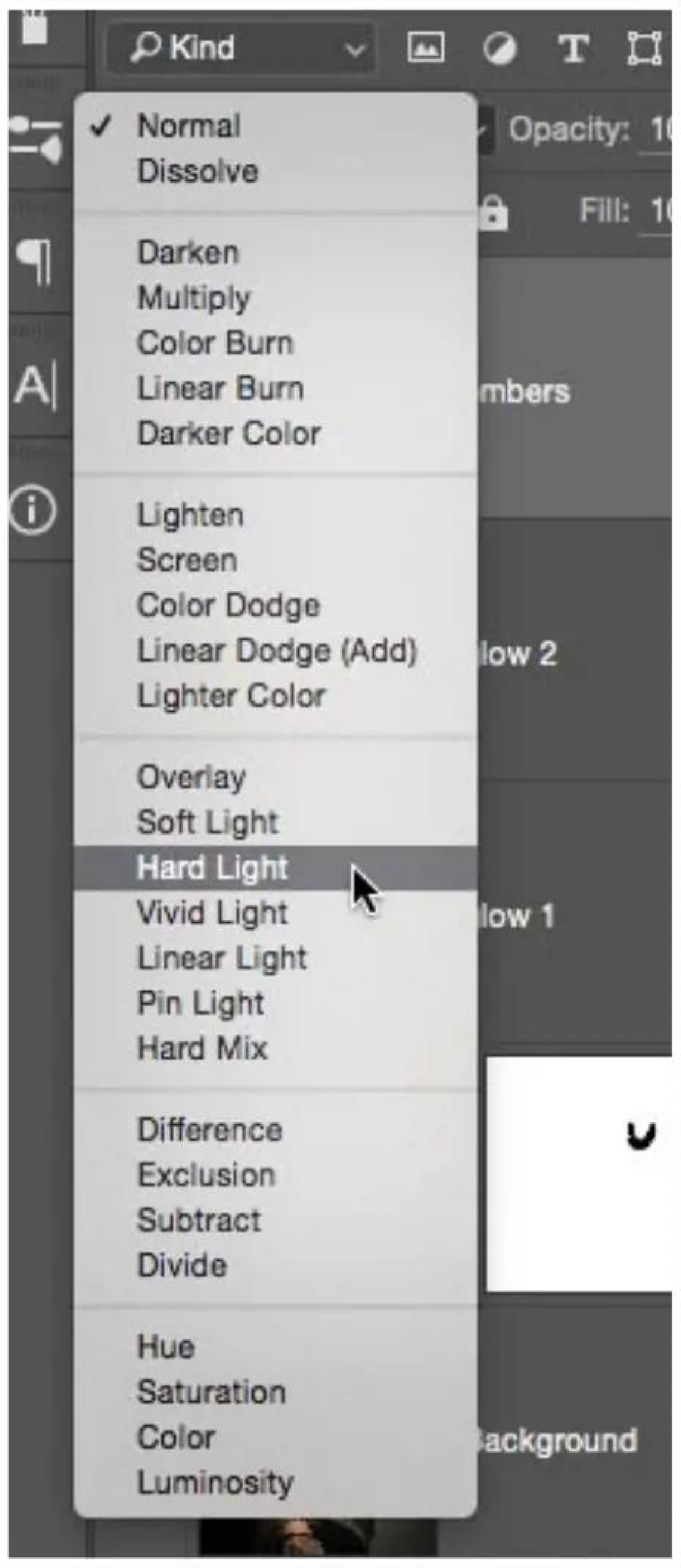

Brush
Brush Presets
Brush Tip Shape
☑ Shape Dynamics
☑ Scattering
☐ Texture
☐ Dual Brush
☐ Color Dynamics
☑ Transfer
☐ Brush Pose
☐ Noise
1815
2459
2250
2321
2500
2500
1139
1920
2476
1709
30
149



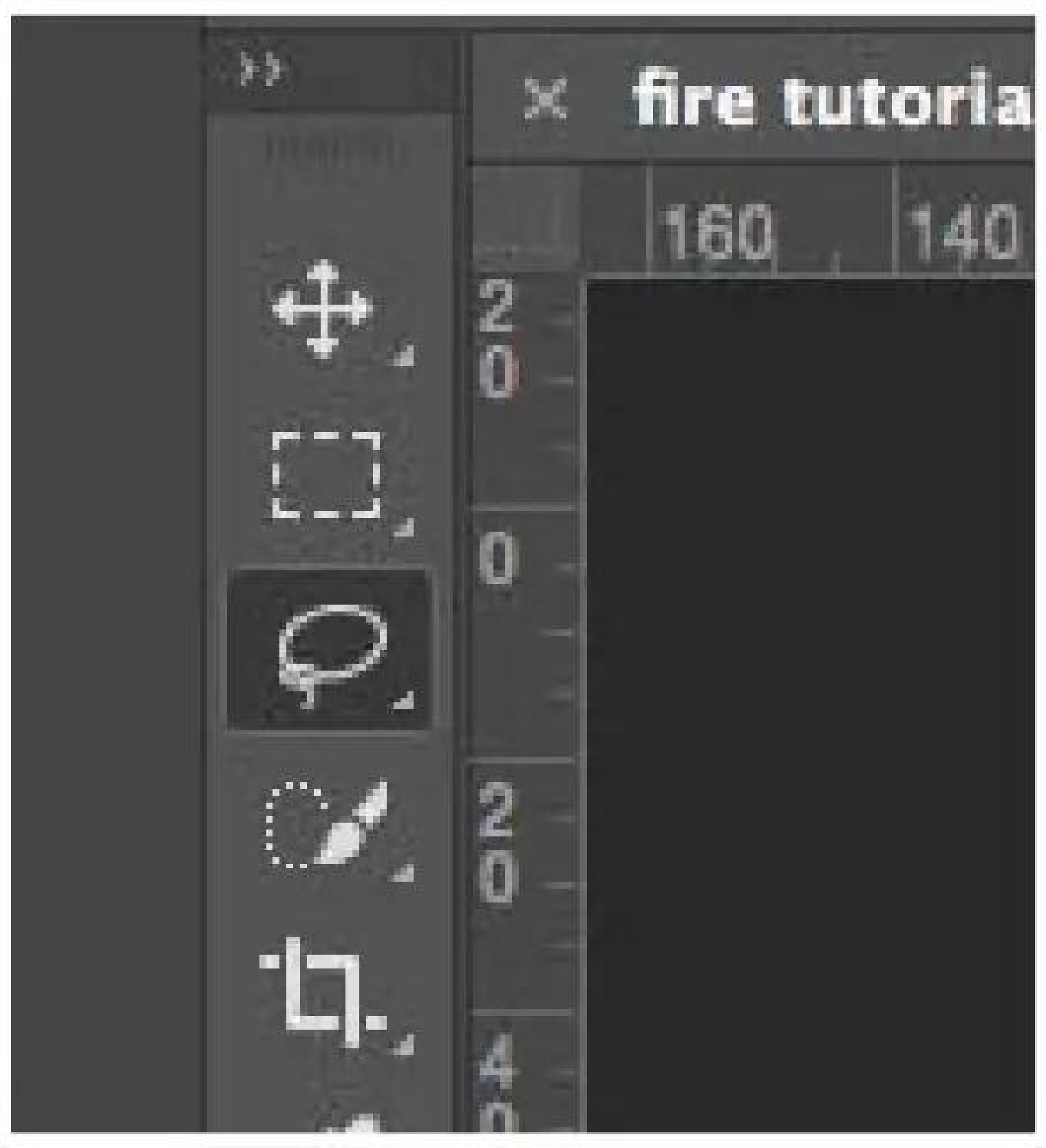
Roundness: 100%
Hardness 0%
☑ Spacing 300%

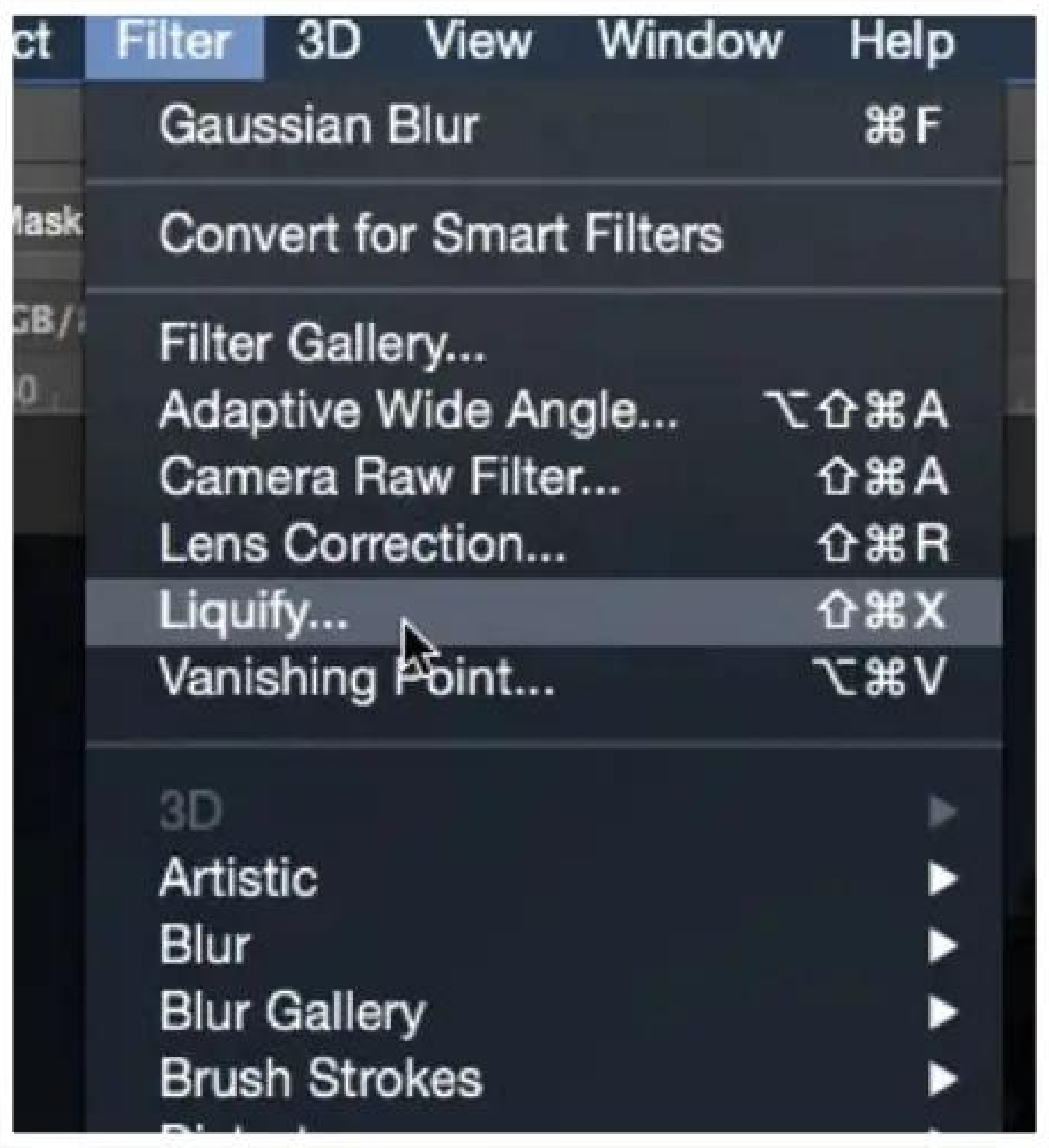
26 Check the Transfer button and make Opacity Jitter about 70 per cent. Click on Brush Tip Shape and check the Spacing button and make that value about 300 per cent. The preview panel should show how widely spaced the brush will be as you paint.

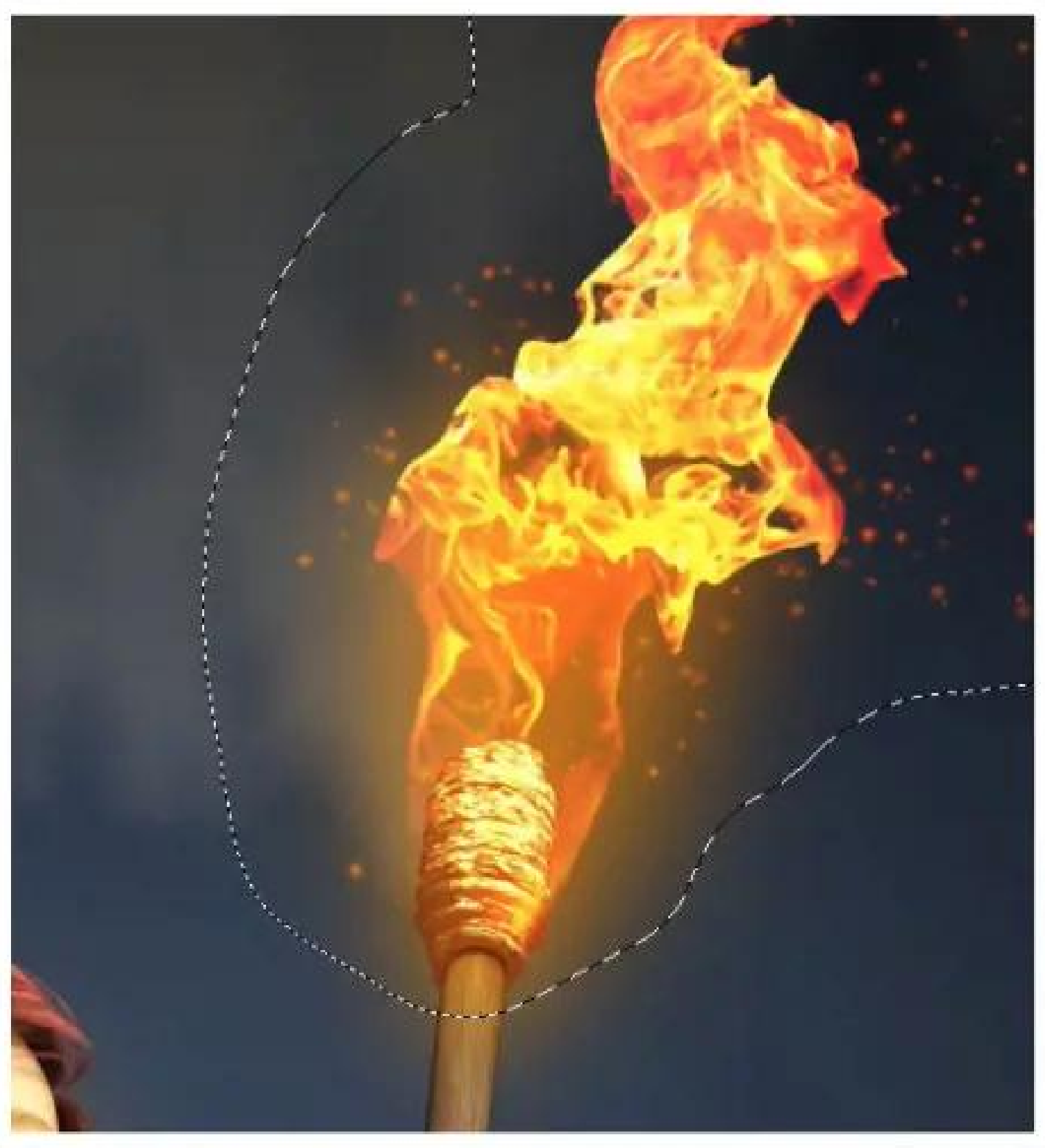


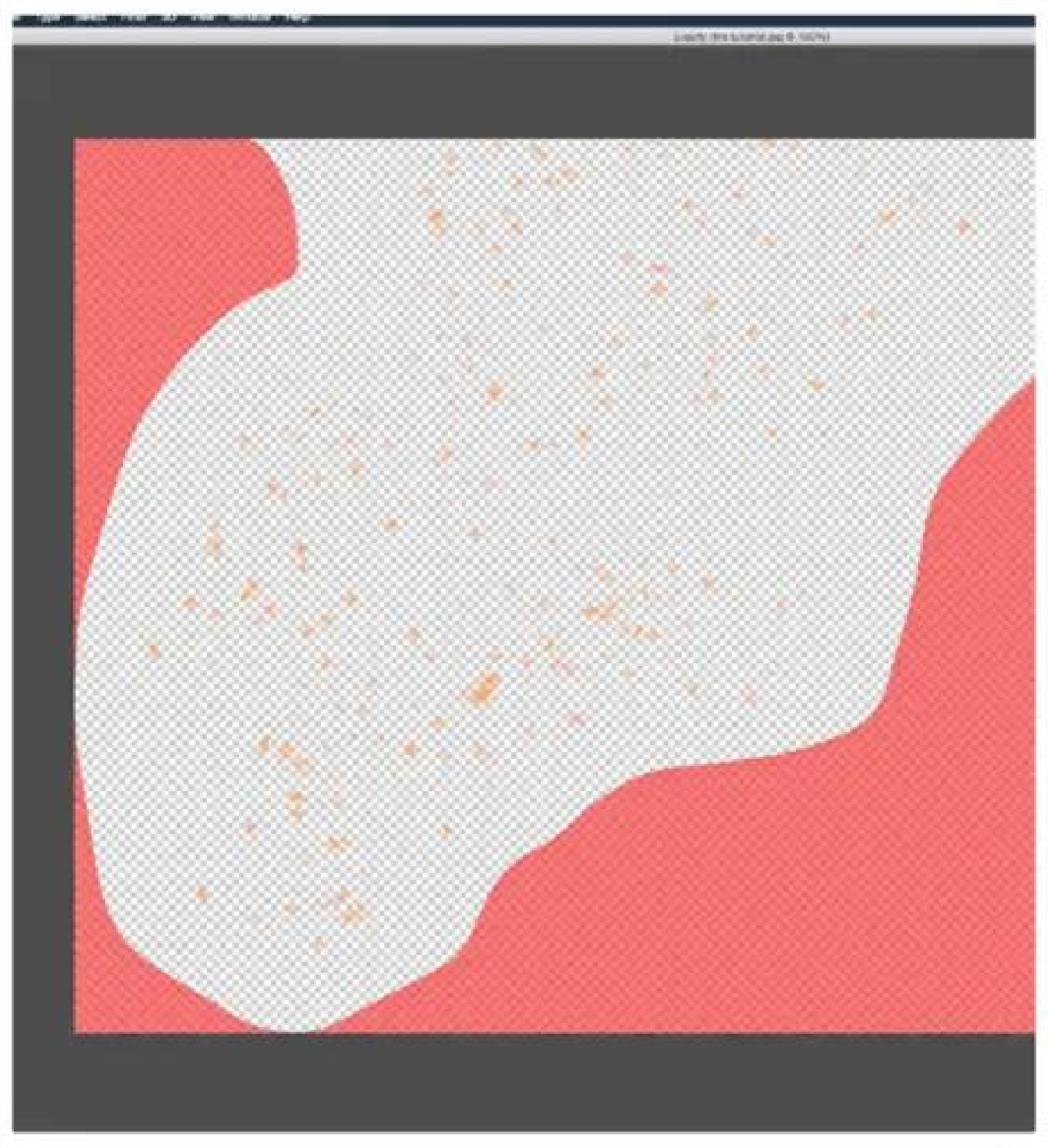

Kind
Opacity:
Fill:
mbers
low 2
low 1
ackground
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Subtract
Divide
Hue
Saturation
Color
Luminosity

27 Keep the 'embers' layer active and paint your scattering of red embers over and around the flame of the torch. Add as little or as much as you wish. When ready, set this layer's Blend Mode to Linear Light. Next we can add a little movement.

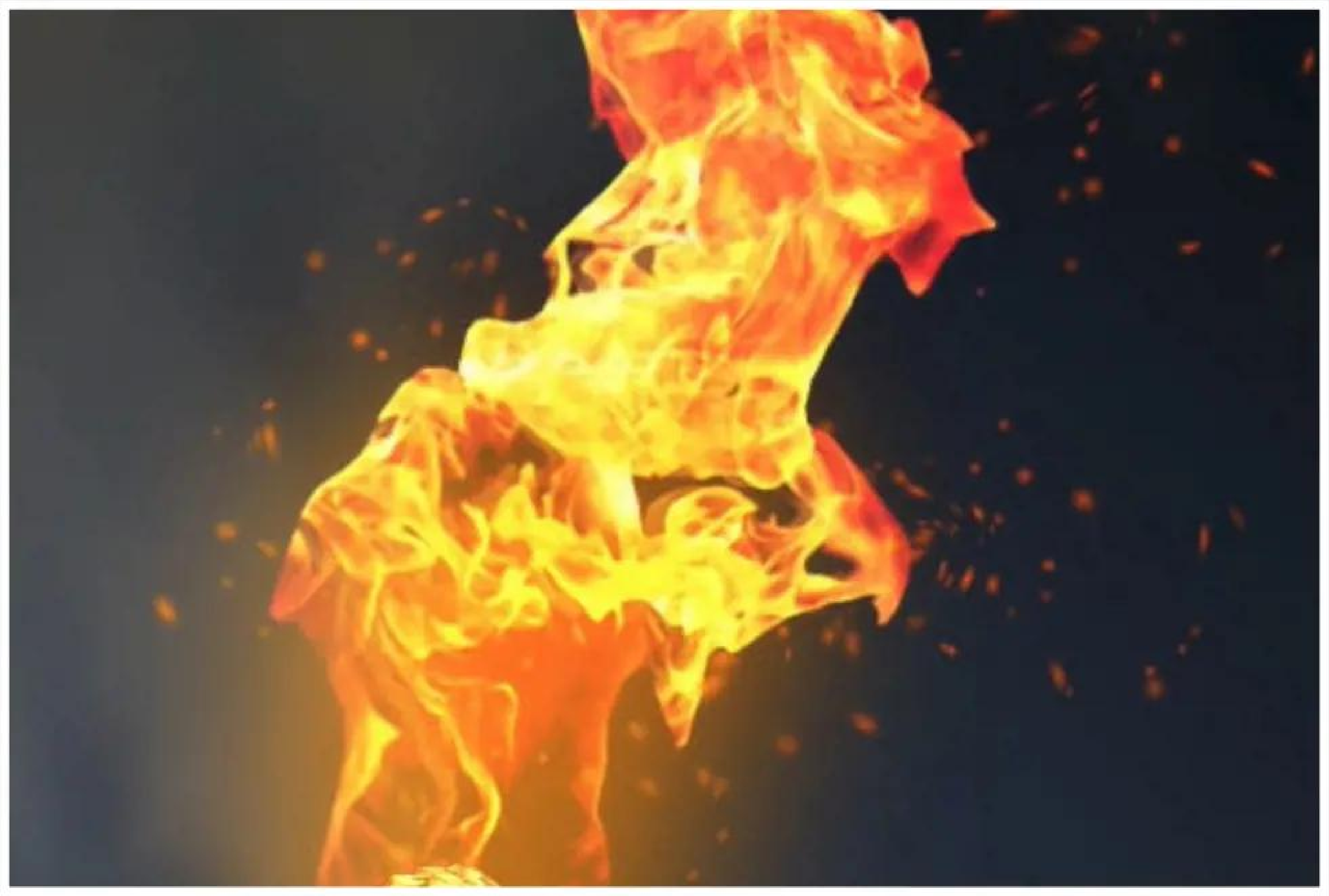

fire tutoria
160
140


Filter
3D
View
Window
Help
Gaussian Blur ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes

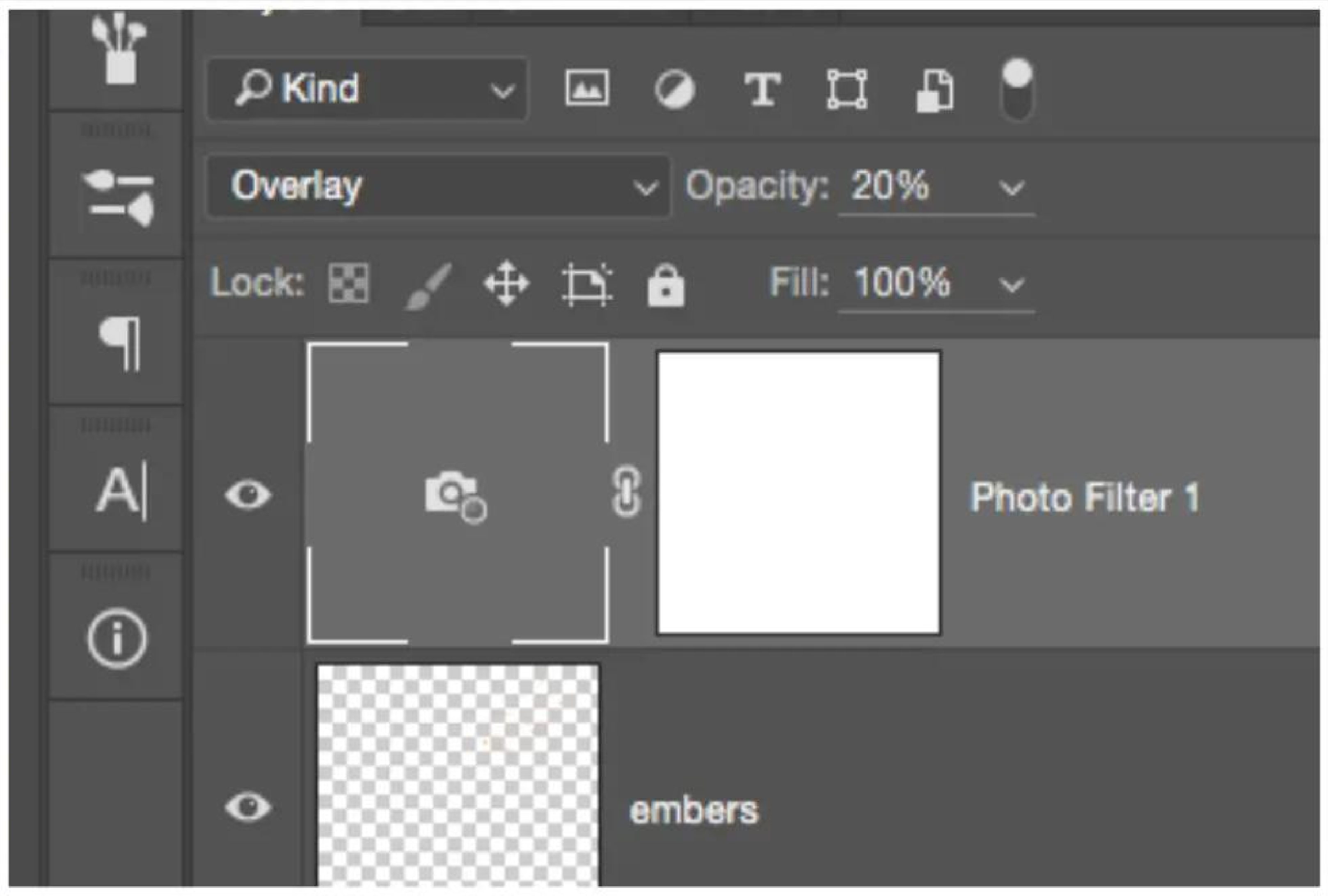




28 Select the Lasso Tool (L) from the toolbar and draw a selection that encloses the embers you've just created. Go to Filter > Liquify (Shift + Cmd + X) and use the Forward Warp Tool (W) to gently push the embers around and smear them slightly.



29 When you click OK, the smearing of the Liquify effect you've just been working on will be applied to the 'embers' layer, which will now have more random shapes and look slightly blurred. This creates a better sense of movement and gives more visual appeal to the torchlight.



Kind

Overlay

Opacity: 20%

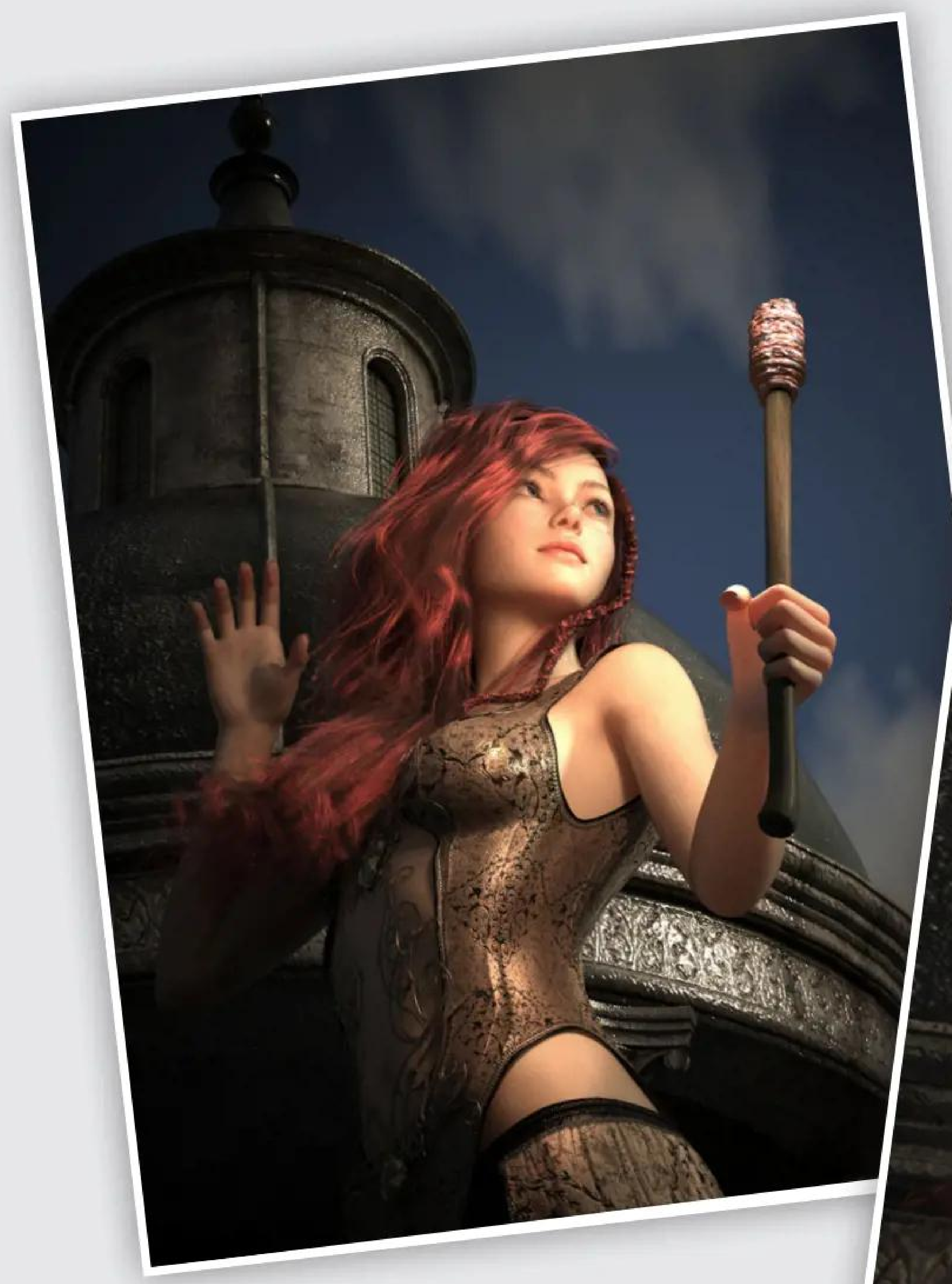
Lock:

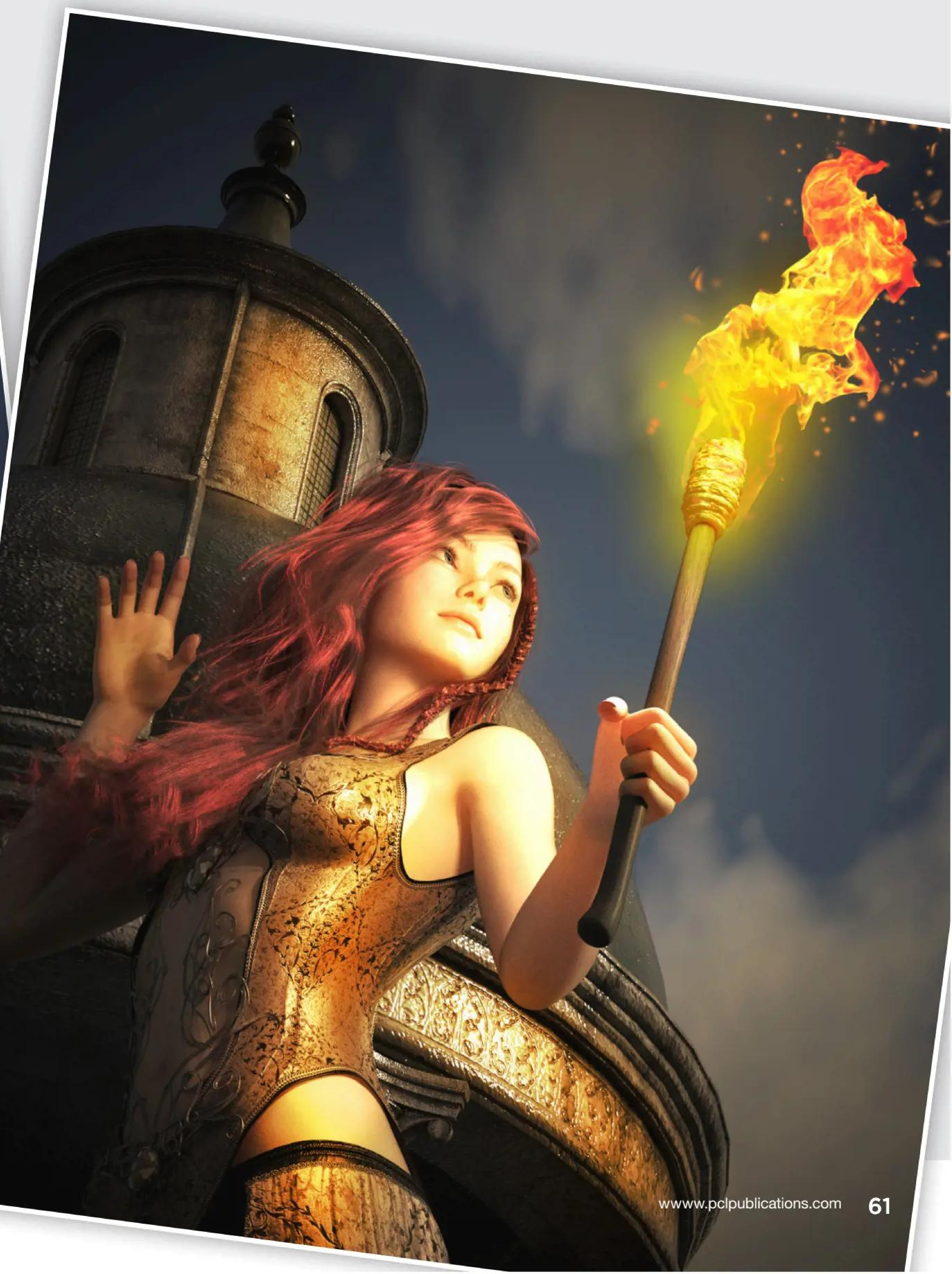
Fill: 100%

Photo Filter 1

embers

30 Click on the Add Adjustment Layer button and select the default Photo Filter from the menu. Set its Blend Mode to Overlay, make the layer opacity about 20 per cent for a warm cast and contrast boost to the overall image and it is complete.

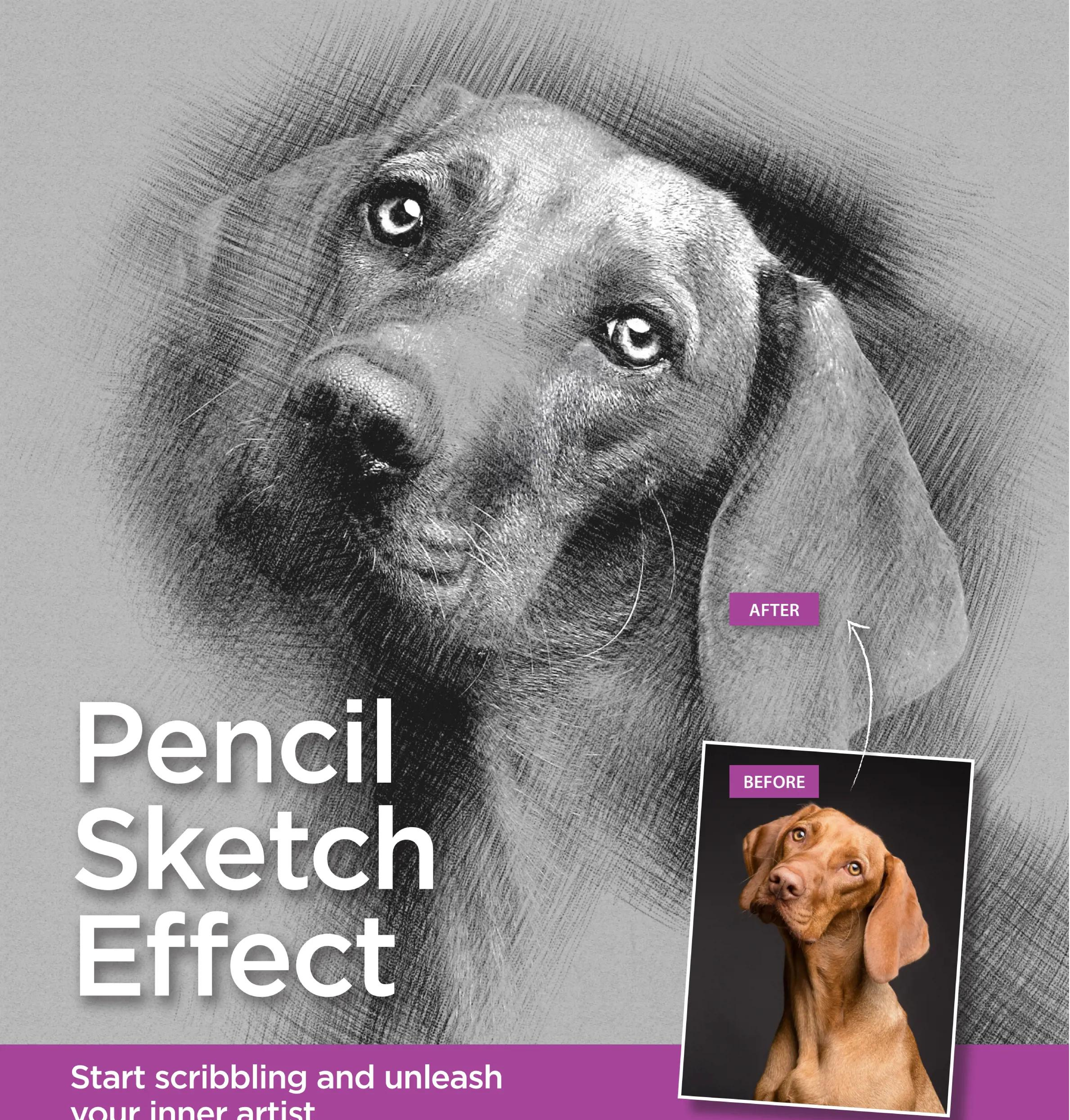




How to light up your art

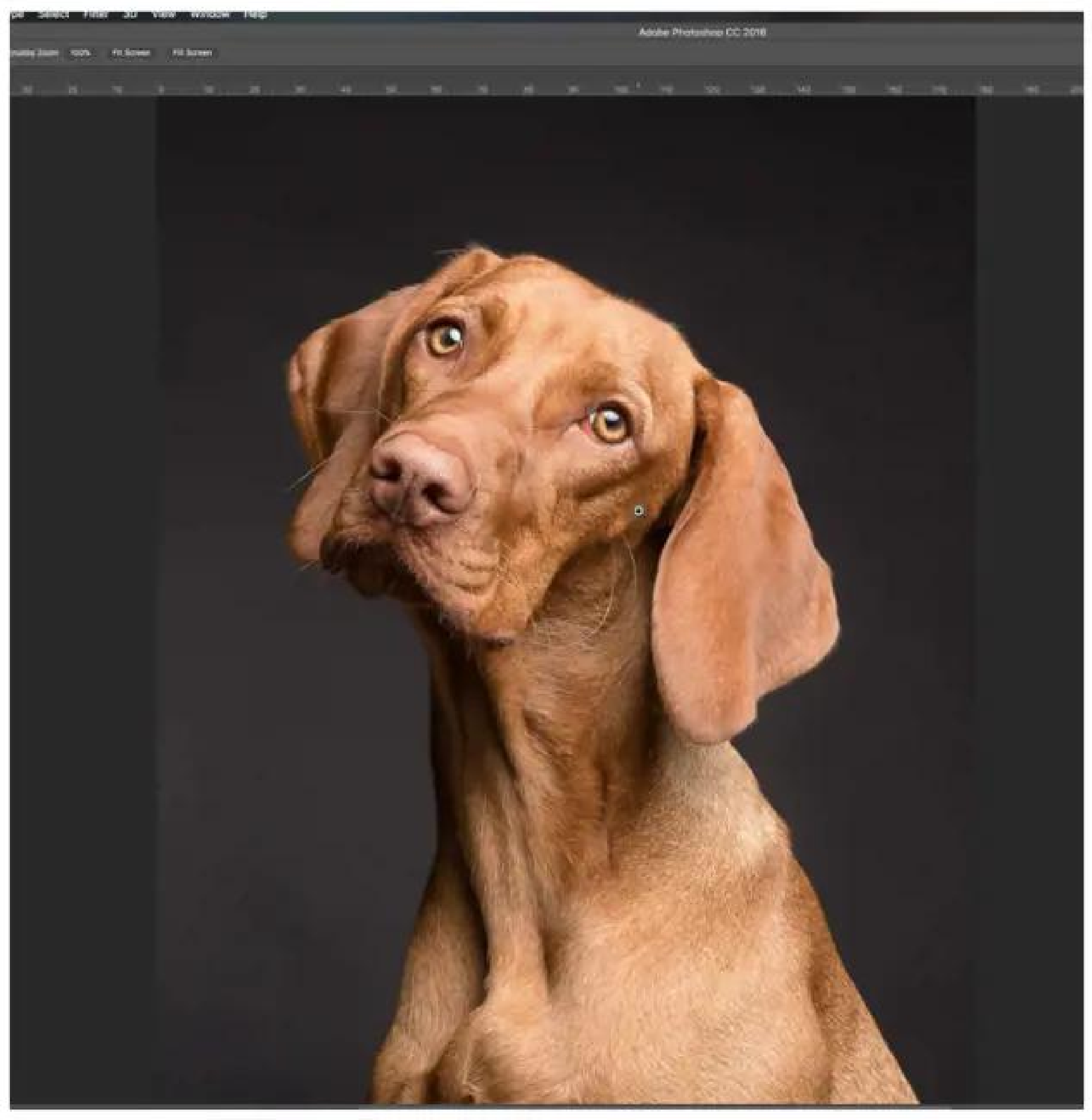
Now you can play with fire and not get burned.

Pencil Sketch Effect

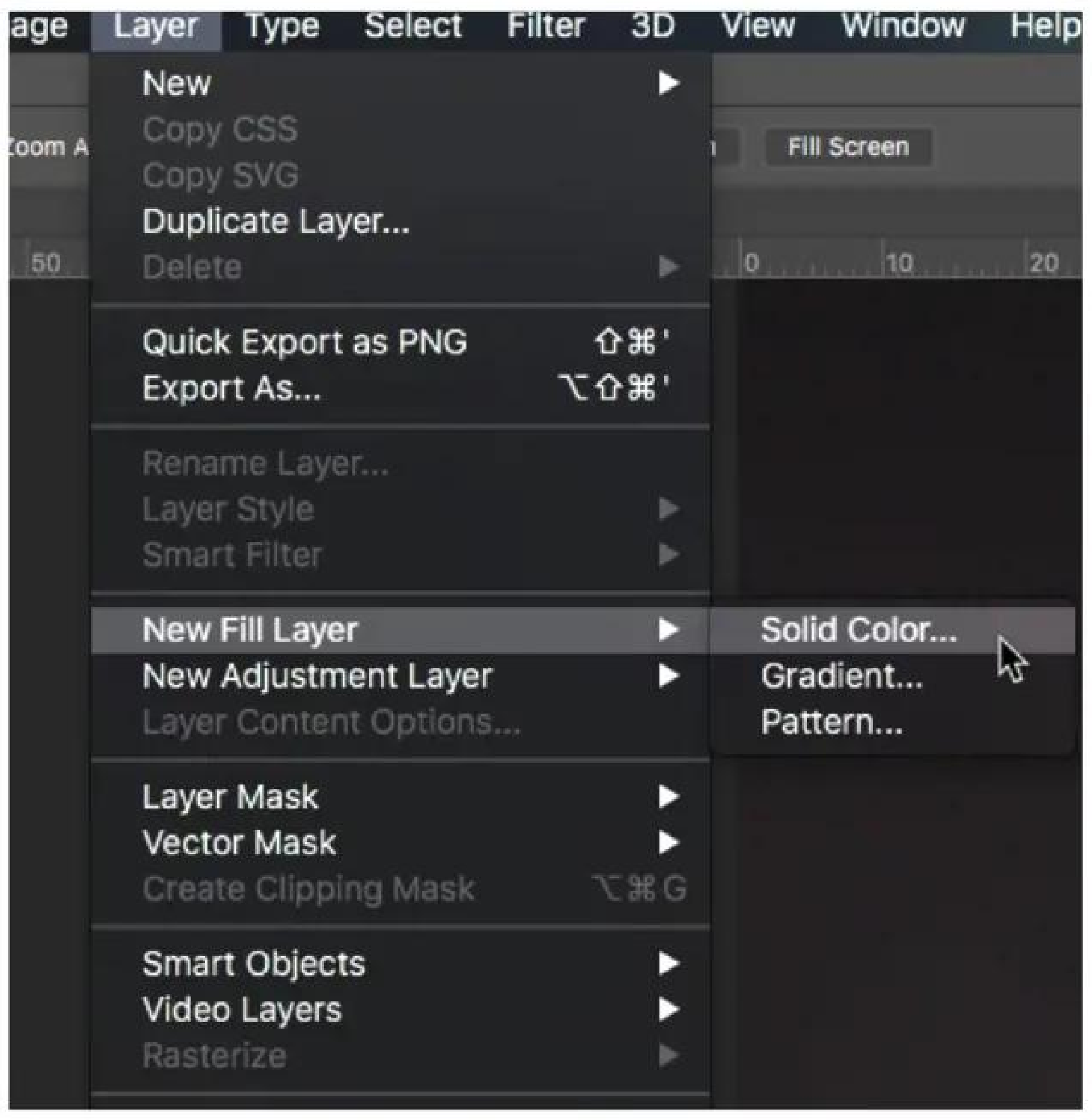


Start scribbling and unleash your inner artist

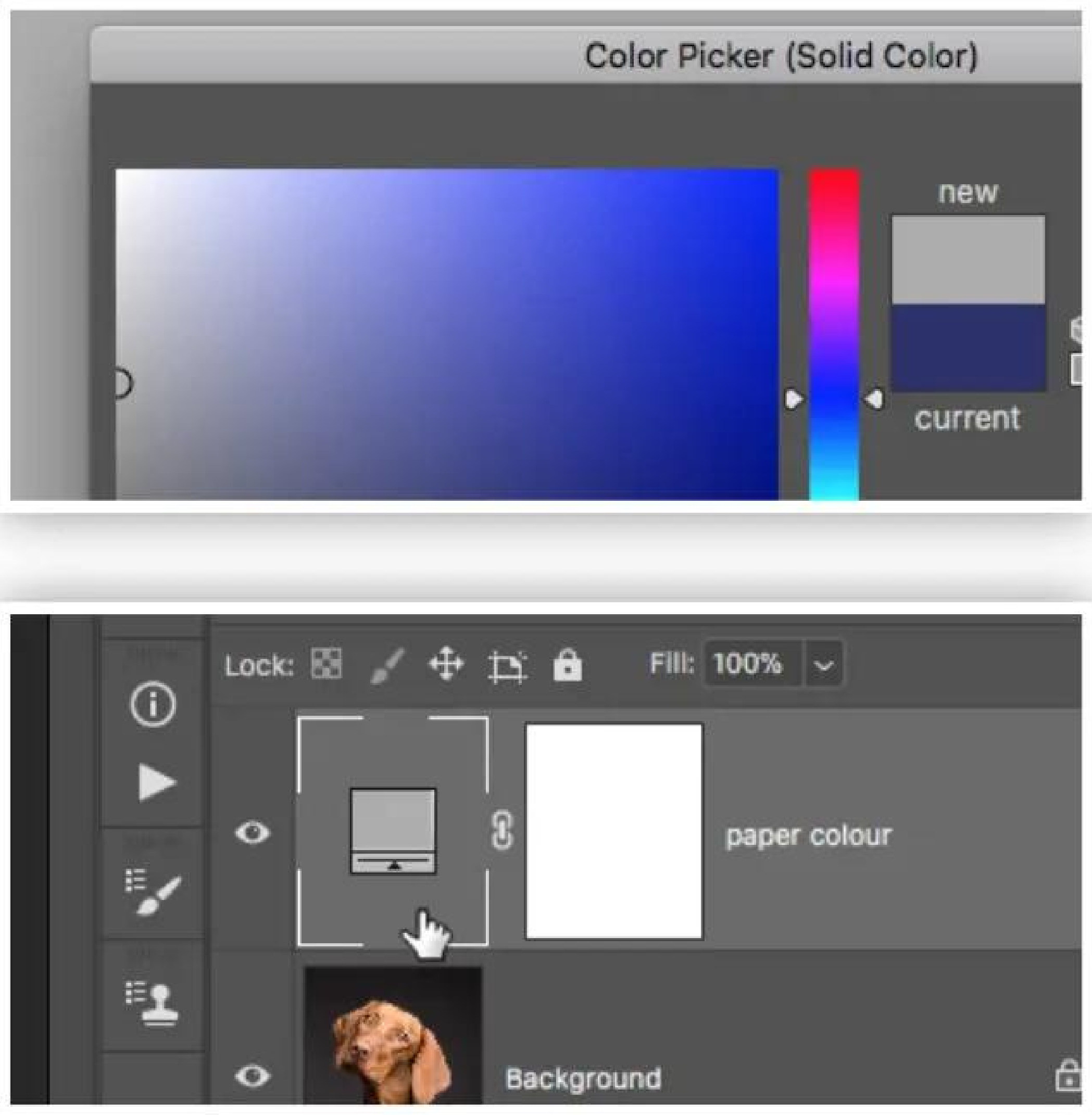
There may have been occasions when you have looked at one of your favourite photographs and wondered, 'what would it look like if it were drawn in pencil instead of being a photo?' Photoshop and all its photo editing counterparts offer various artistic filters that can turn your image into a watercolour or an oil painting. Some of them can be quite effective. However, the pencil sketch filter offered by Photoshop does not really capture the essence of a hand-drawn image. However, there is an approach in Photoshop that may take you a step closer to being able to create a more realistic pencil sketch effect. It requires your favourite image, a few Photoshop layers and a little patience. You don't need to be Leonardo Da Vinci to create a masterpiece, just have the ability to scribble!



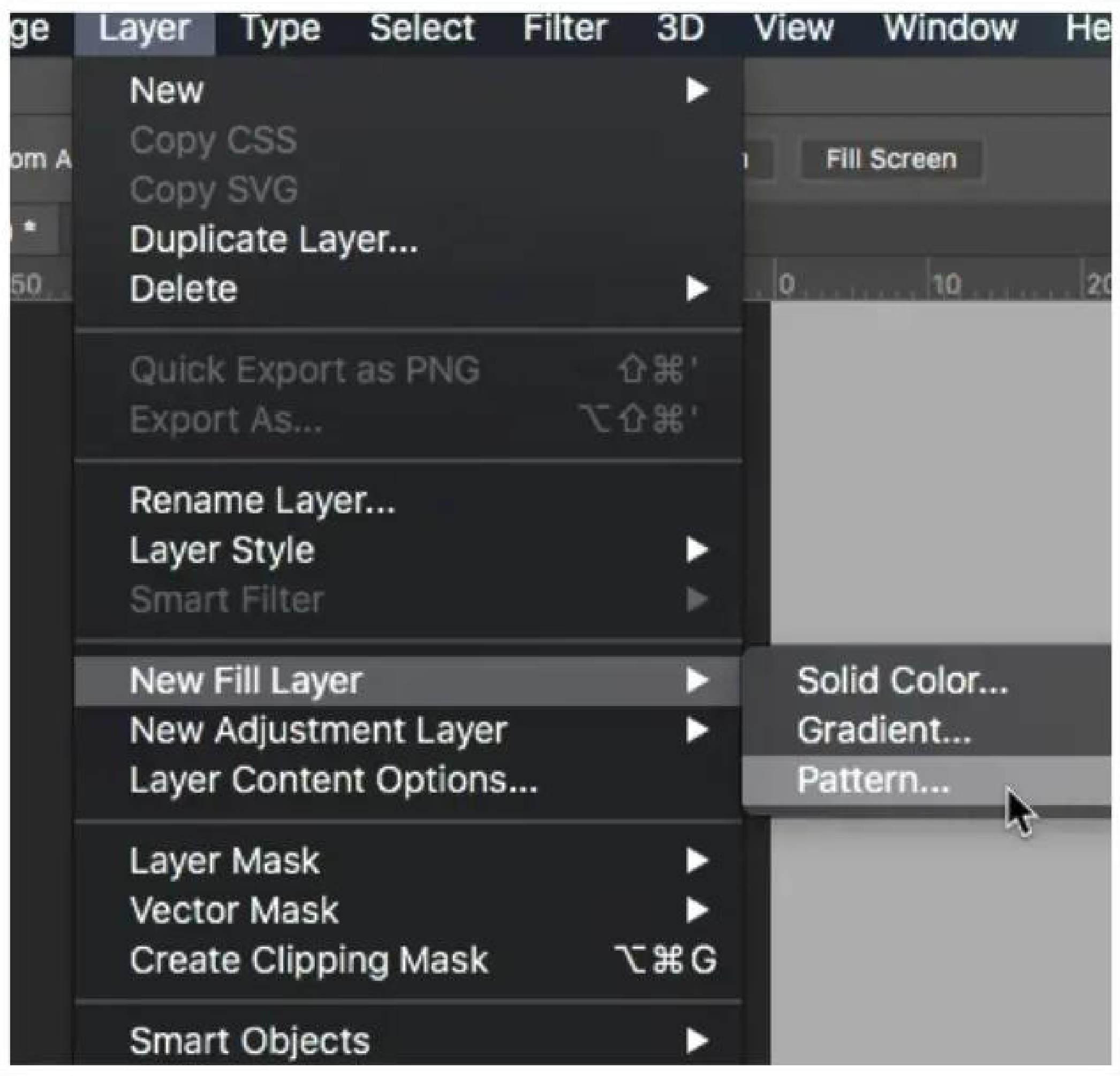
01 First things first. Open your image in Photoshop. We have a studio portrait of a dog that we are going to convert. The image is 2123 pixels wide by 2626 pixels high.


age Layer Type Select Filter 3D View Window Help
New
Copy CSS
Copy SVG
Duplicate Layer...
Delete
Quick Export as PNG ⇧⌘'
Export As... ⌥⇧⌘'
Rename Layer...
Layer Style
Smart Filter
New Fill Layer
New Adjustment Layer
Layer Content Options...
Layer Mask
Vector Mask
Create Clipping Mask ⌥⌘G
Smart Objects
Video Layers
Rasterize
Solid Color...
Gradient...
Pattern...
Fill Screen

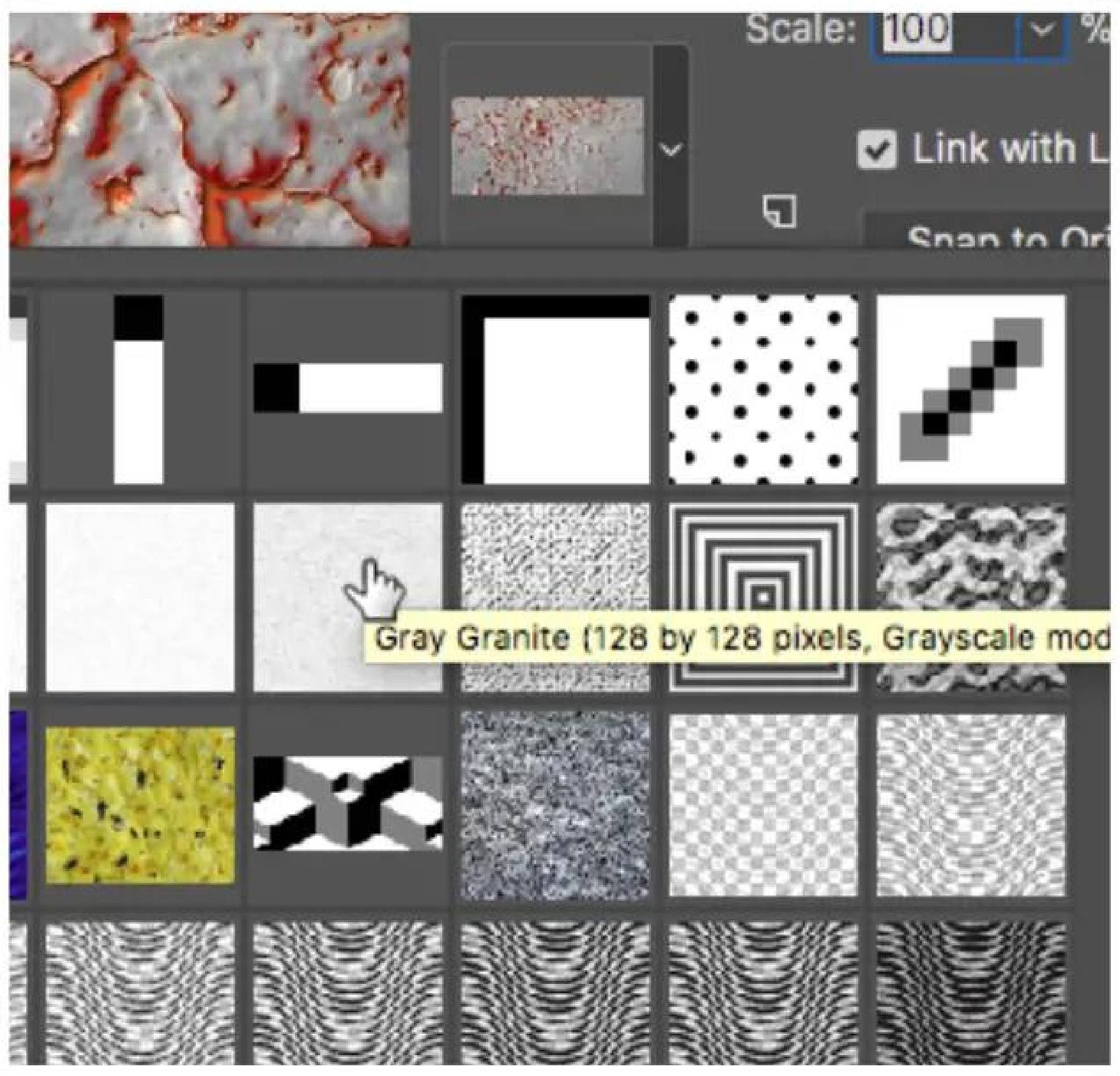
02 We need to create all the materials that will give us our pencil sketch look. First is a grey layer that will be our paper colour. Click on Layer > New Fill Layer > Solid Color.


Color Picker (Solid Color)
new
current
Lock:
Fill: 100%
paper colour
Background

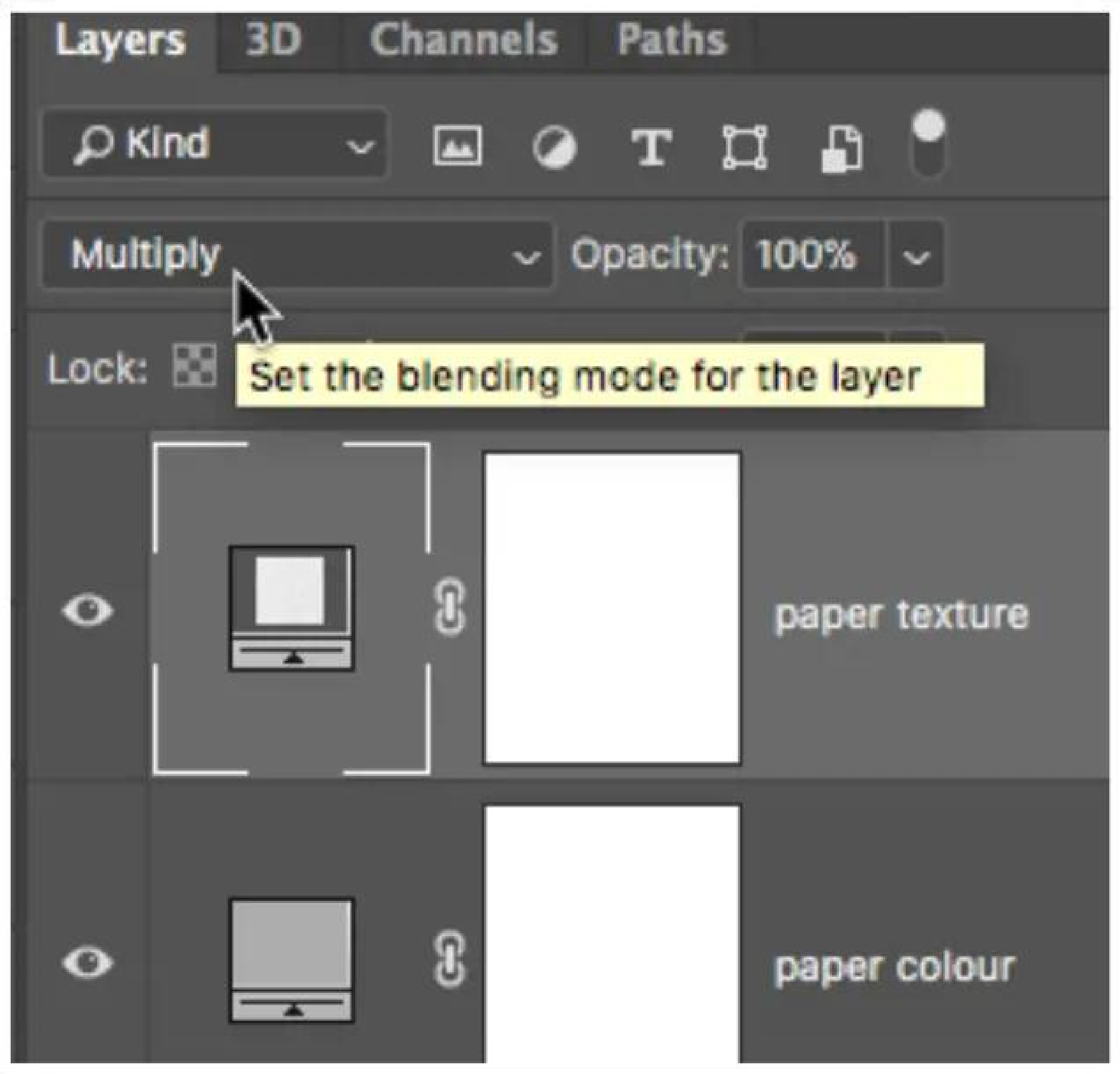
03 Name this layer 'paper colour' and click OK. Use the colour picker to choose a colour for your paper. Choose a light grey and click OK. A new layer will appear named 'paper colour'.


ge Layer Type Select Filter 3D View Window He
New
Copy CSS
Copy SVG
Duplicate Layer...
Delete
Quick Export as PNG ⇧⌘'
Export As... ⌥⇧⌘'
Rename Layer...
Layer Style
Smart Filter
New Fill Layer
New Adjustment Layer
Layer Content Options...
Layer Mask
Vector Mask
Create Clipping Mask ⌥⌘G
Smart Objects
Solid Color...
Gradient...
Pattern...
Fill Screen

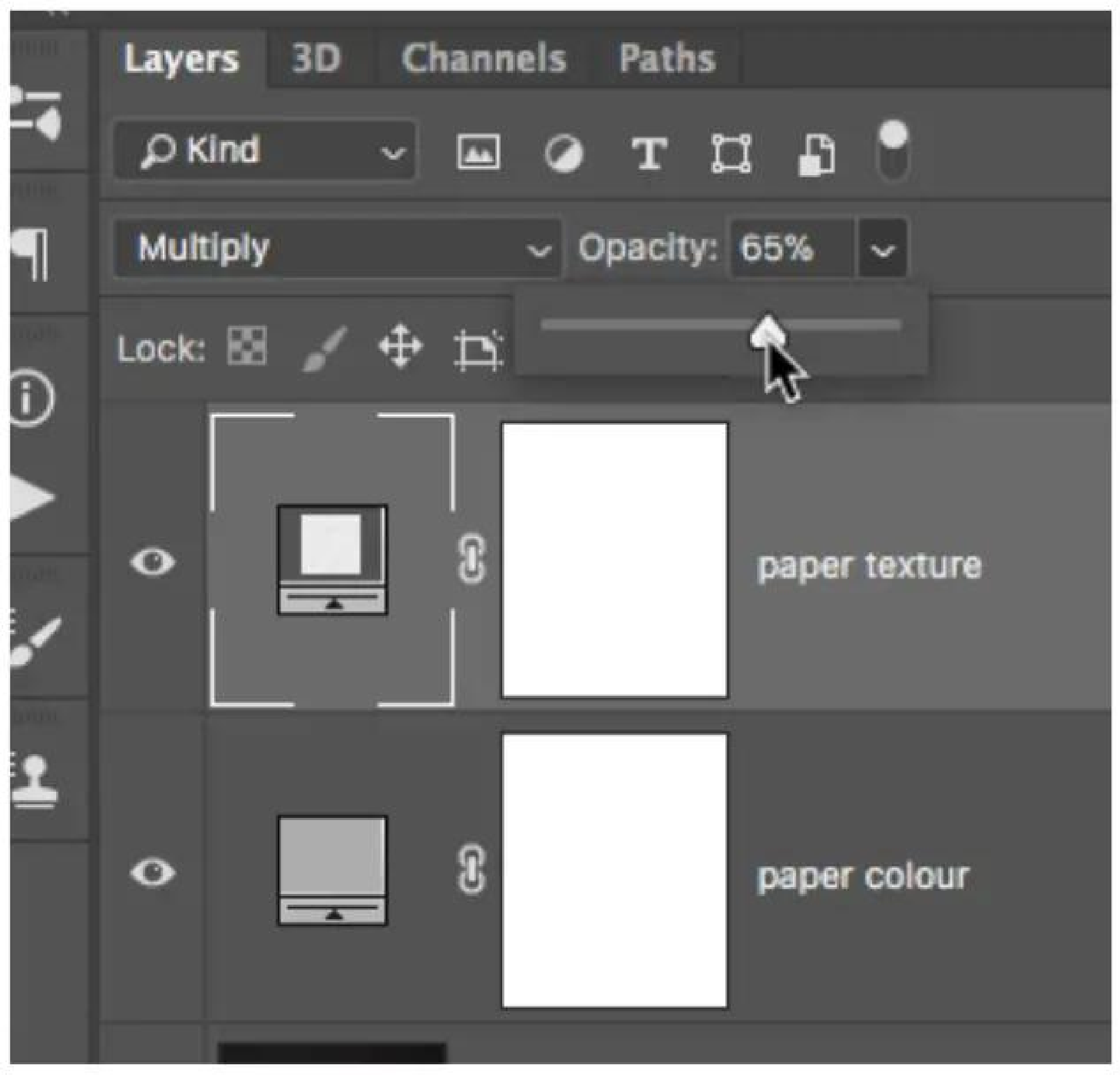
04 Texture will add to our sketch. Click on Layer > New Fill Layer > Pattern. A new dialog box will appear to let you name this new layer. Call it 'paper texture' and click OK.


Scale: 100
Link with L
Snap to Ori
Gray Granite (128 by 128 pixels, Grayscale mod

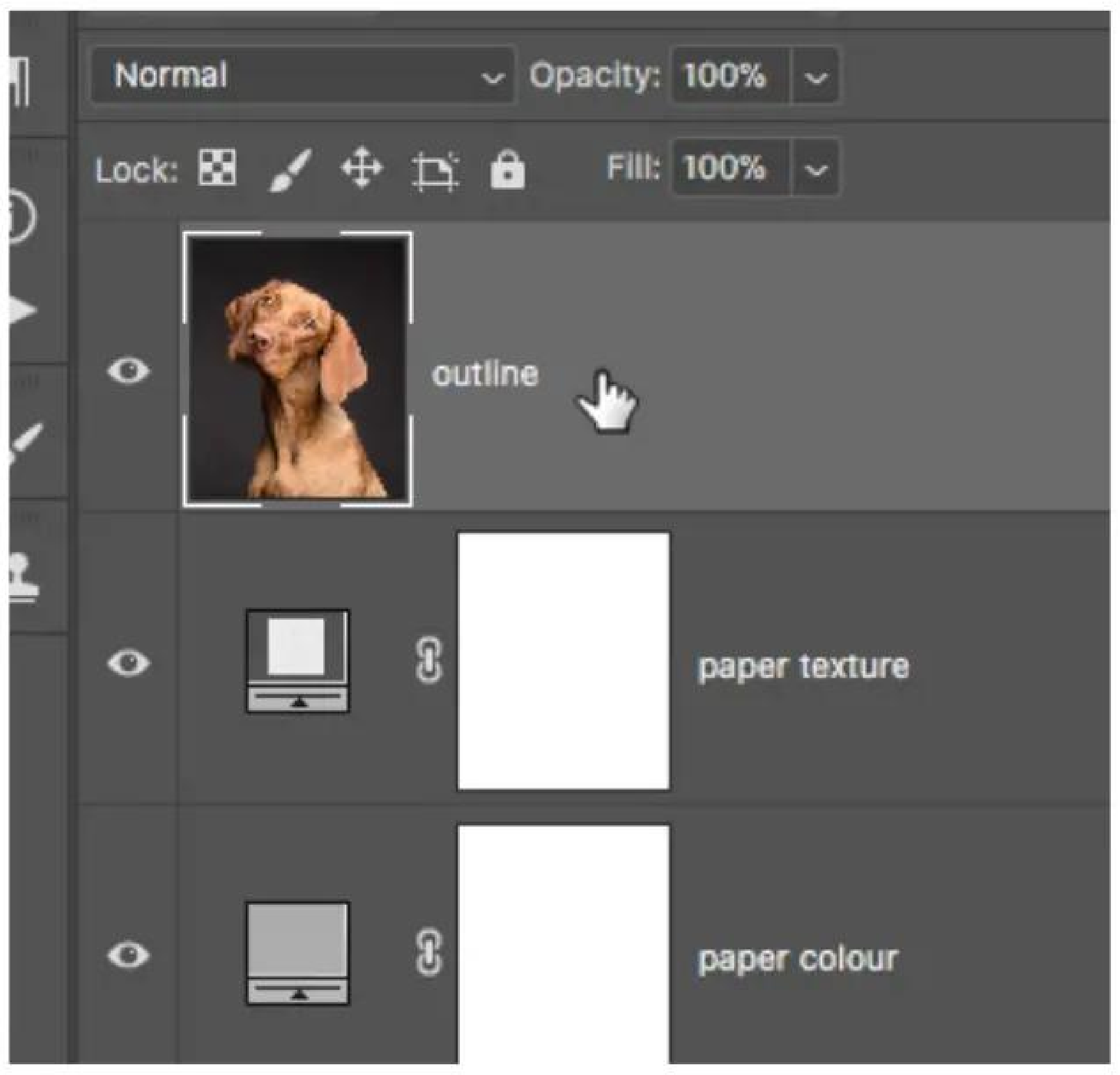
05 Pick something fairly subtle in black and white. Select your preferred texture and click OK. The new 'paper texture' layer will appear above the 'paper colour' layer.


Layers 3D Channels Paths
Kind
Multiply
Opacity: 100%
Lock:
Set the blending mode for the layer
paper texture
paper colour

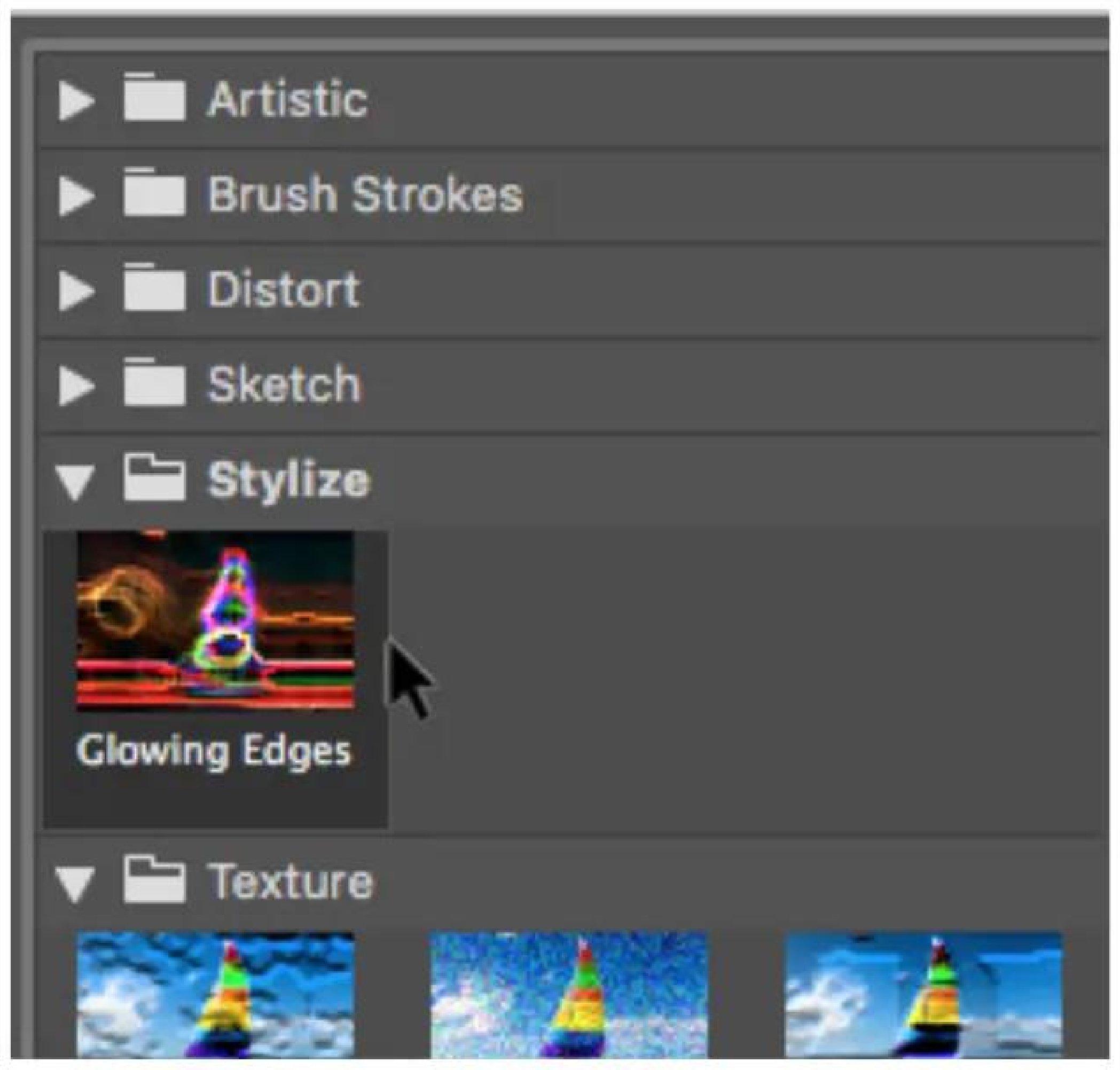
06 Set its opacity to 50% and click on the Blend Modes button and set the blend mode to Multiply. The texture will now blend into the grey paper layer beneath.


Layers 3D Channels Paths
Kind
Multiply
Opacity: 65%
Lock:
paper texture
paper colour

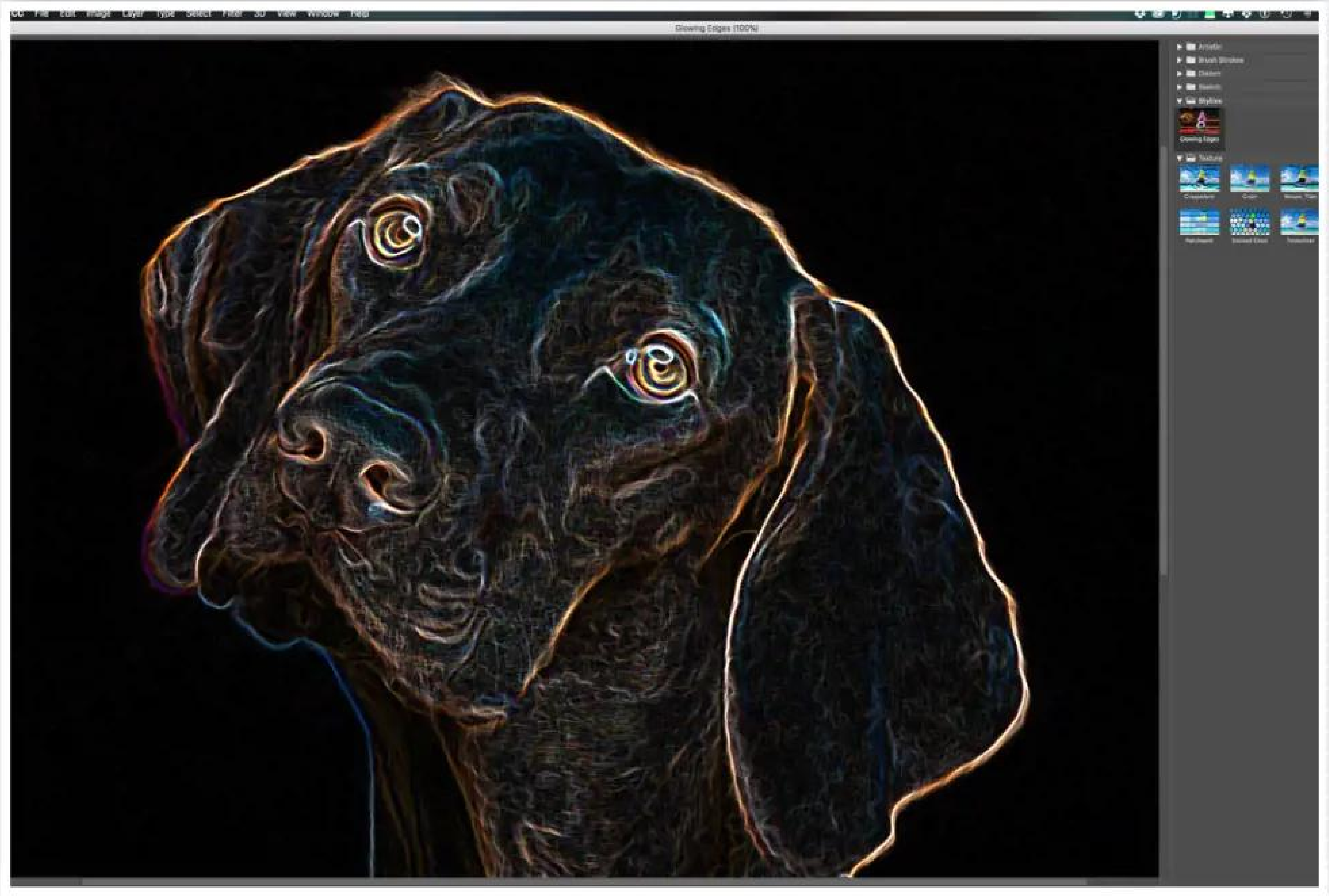
07 Both texture and colour layers are kept separate so you can go back to each at any time and modify their values if you decide it isn't quite to your taste.

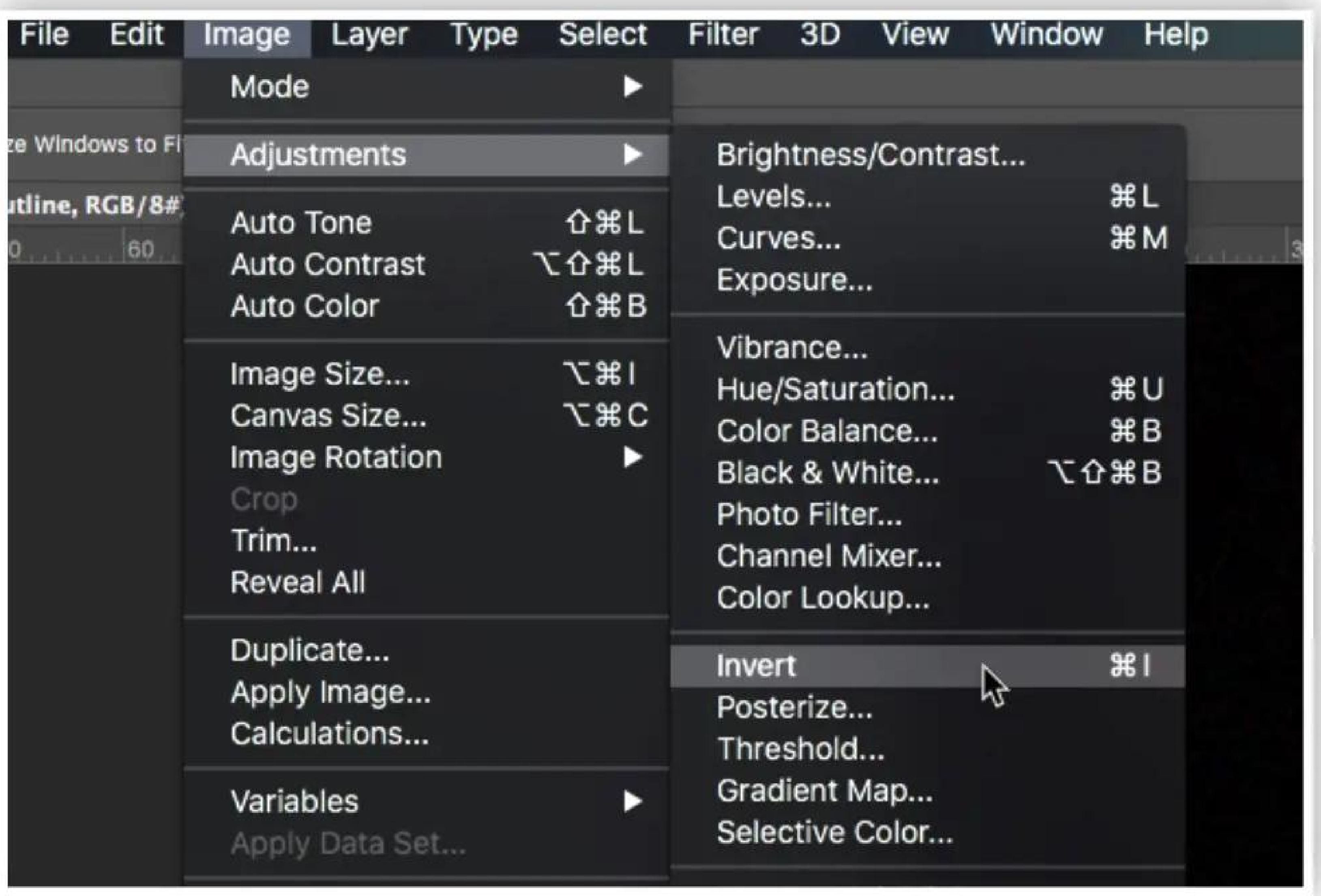

Normal
Opacity: 100%
Lock:
Fill: 100%
outline
paper texture
paper colour

08 Click on your base layer it to make it active and go to the top menu and select Layer > New Layer. Name this layer 'outline'. Make sure that this new layer is at the top of your layer stack.


Artistic
Brush Strokes
Distort
Sketch
Stylize
Glowing Edges
Texture

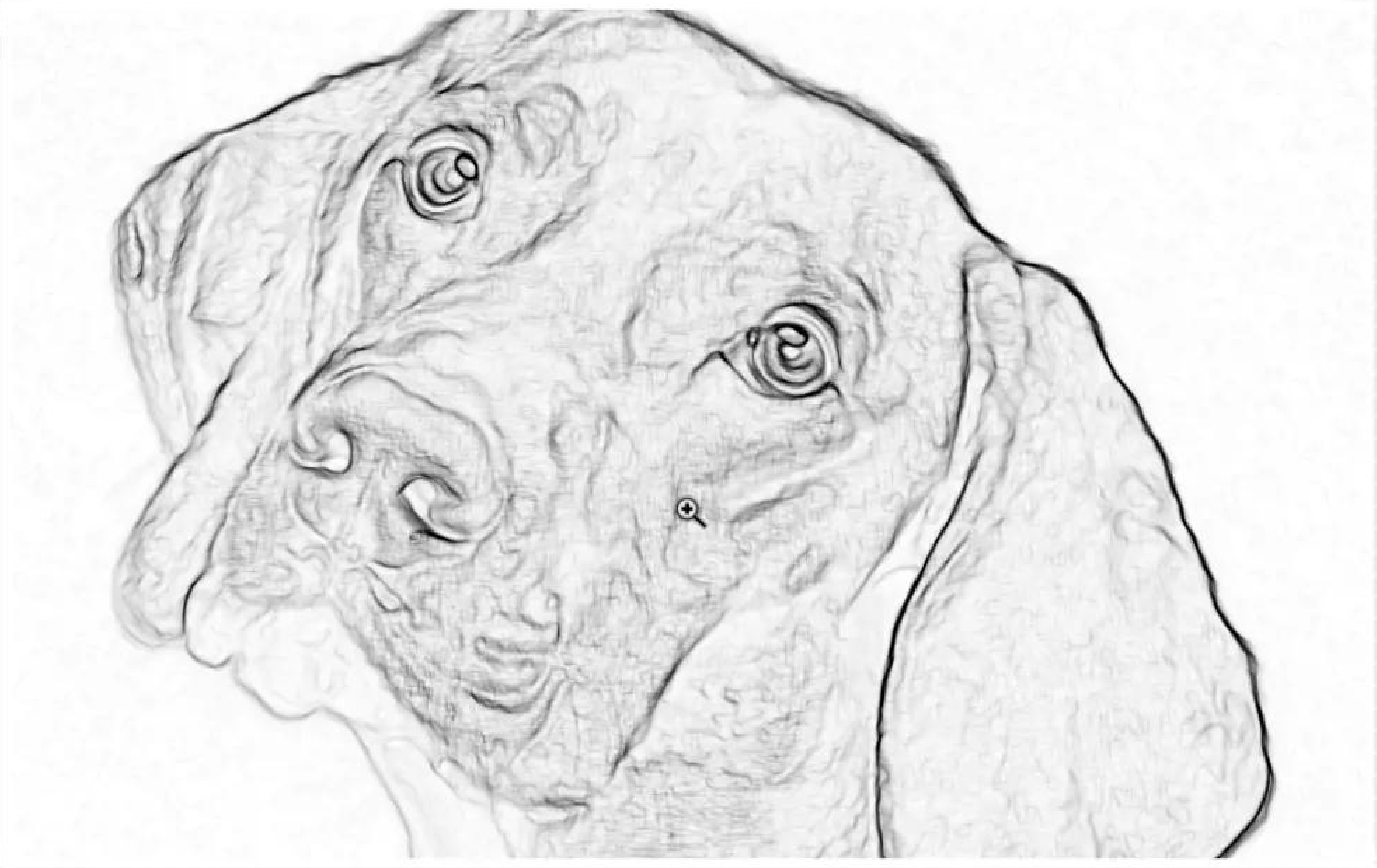
09 To make an outline reference, go to Layer > Filter Gallery and select Glowing Edges from the Stylize option panel. The settings you use will be dependent on the resolution of your image.

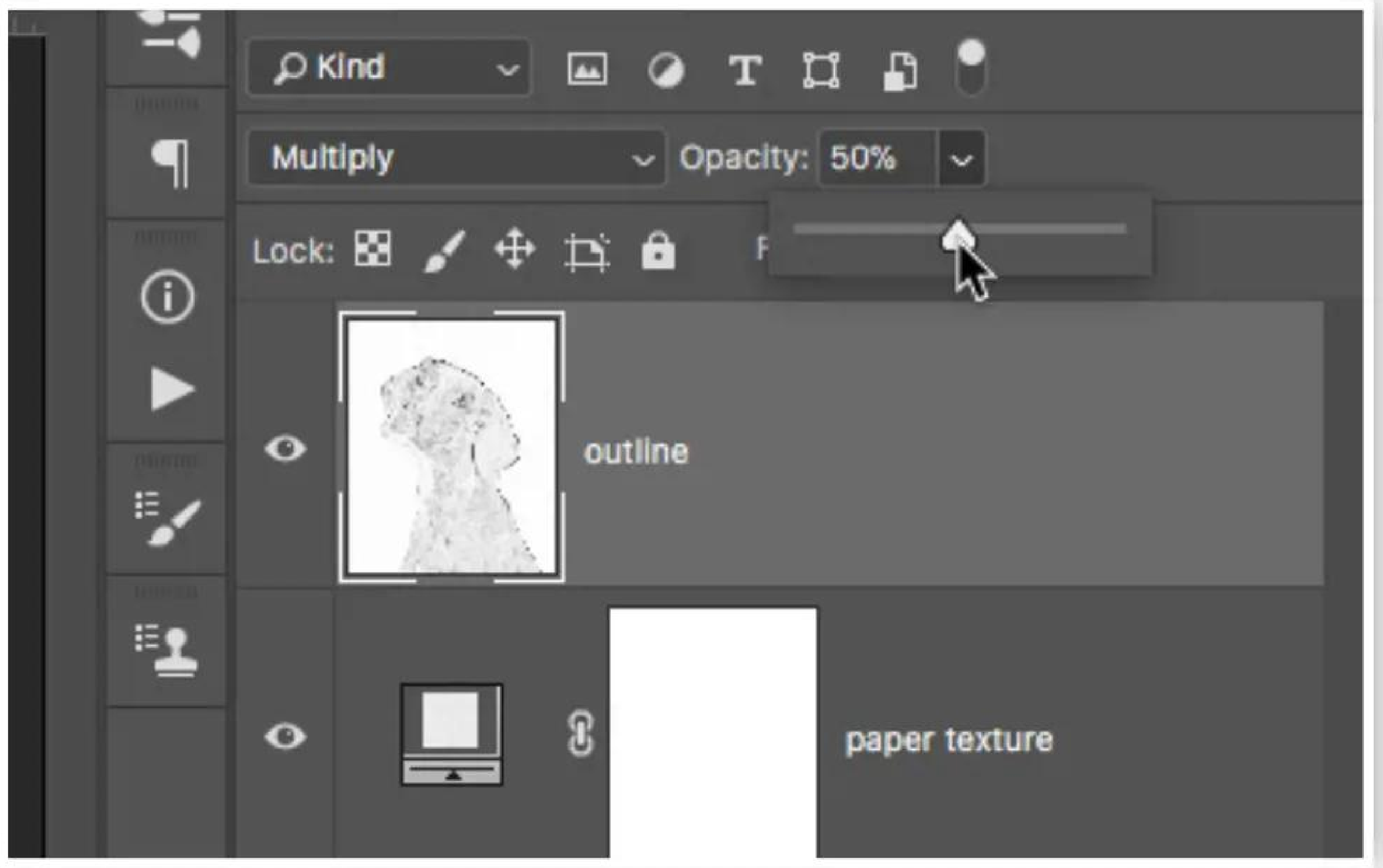



File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...

10 What you are looking for is a mostly black image with just the basic features of the face, such as the eyes and nose, showing up as bright outlines. When you are happy with the result, click OK to proceed to the next step.

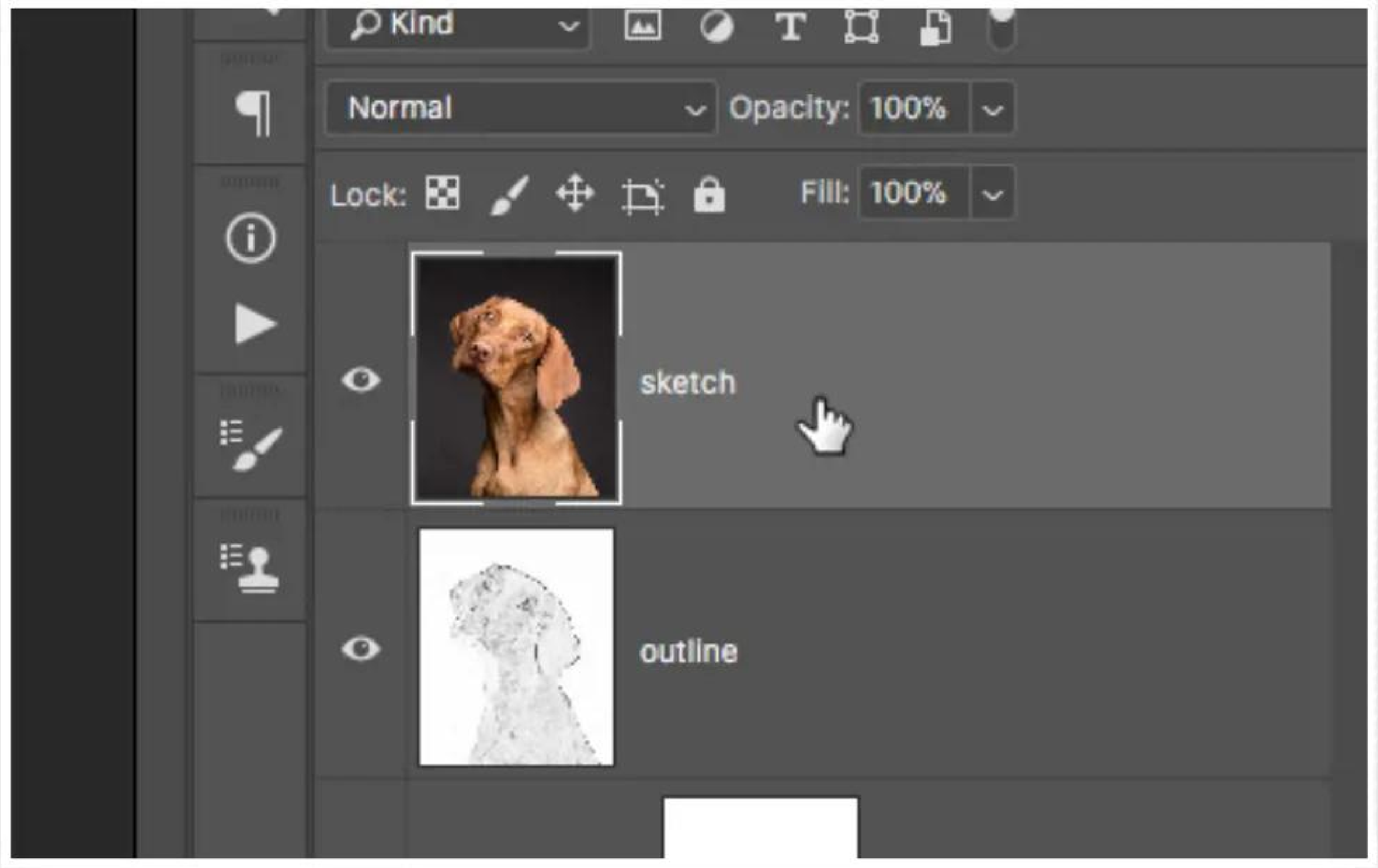
11 At the moment, this outline image is no good to us in its current state of white detail on black. It needs to be black outlines on white for the effect to work. Make sure your 'outline' layer is active and select Image > Adjustments > Invert (Cmd + I).




Kind
Multiply
Opacity: 50%
Lock:
outline
paper texture

12 The image of the subject has been inverted. Now your image will have dark outline details on a white background. Next, go to Image > Adjustments > Desaturate (Shift+Cmd+U) in order to remove any remaining colour from the image.

13 From the Layers menu, make the opacity 50% and set the Blend Mode to Multiply. The outline will now be blended into the grey textured paper layer below it in the stack. It creates a base outline of the subject and gives you a sketching guide for the application of the effect.


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
sketch
outline

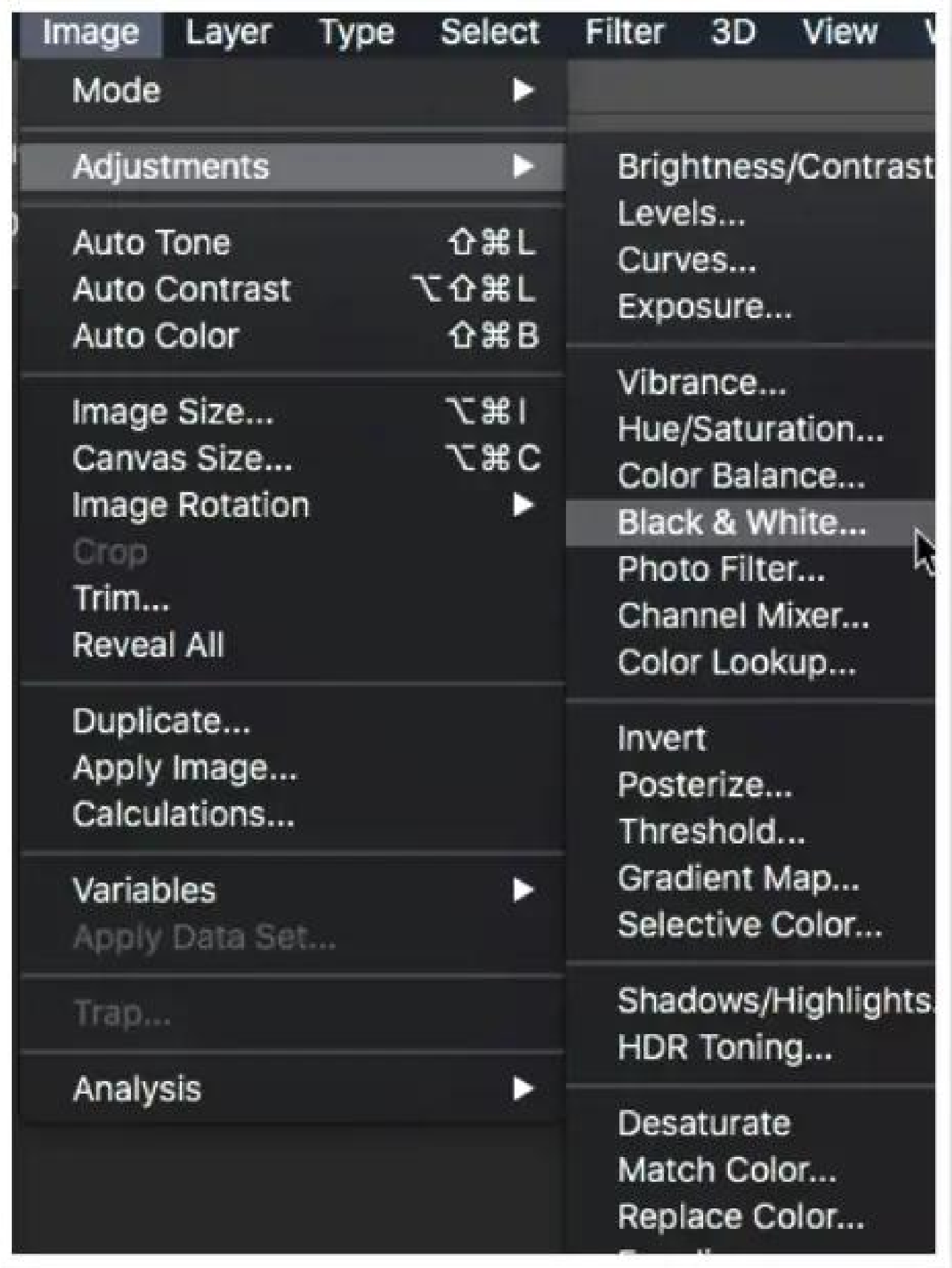
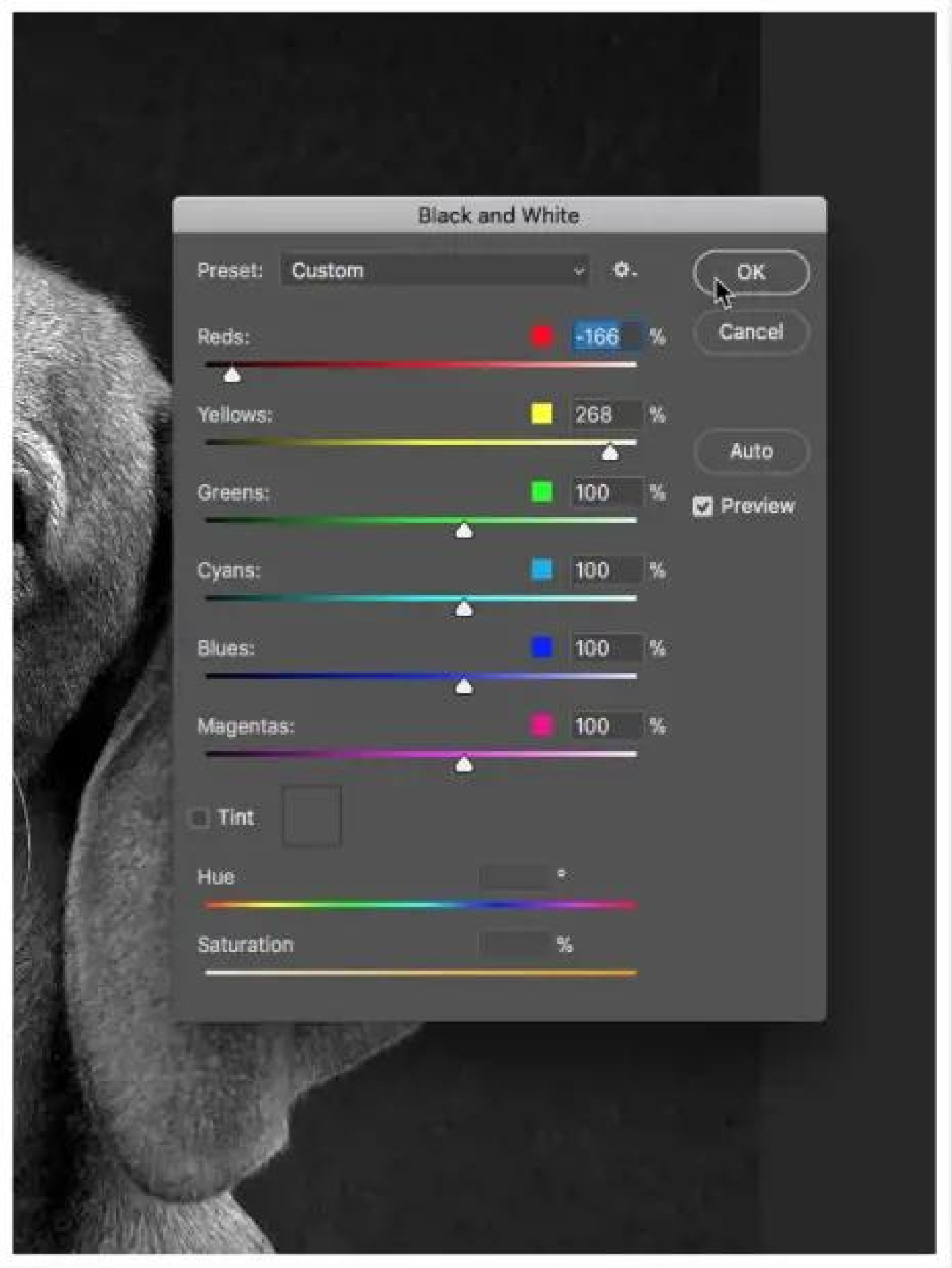
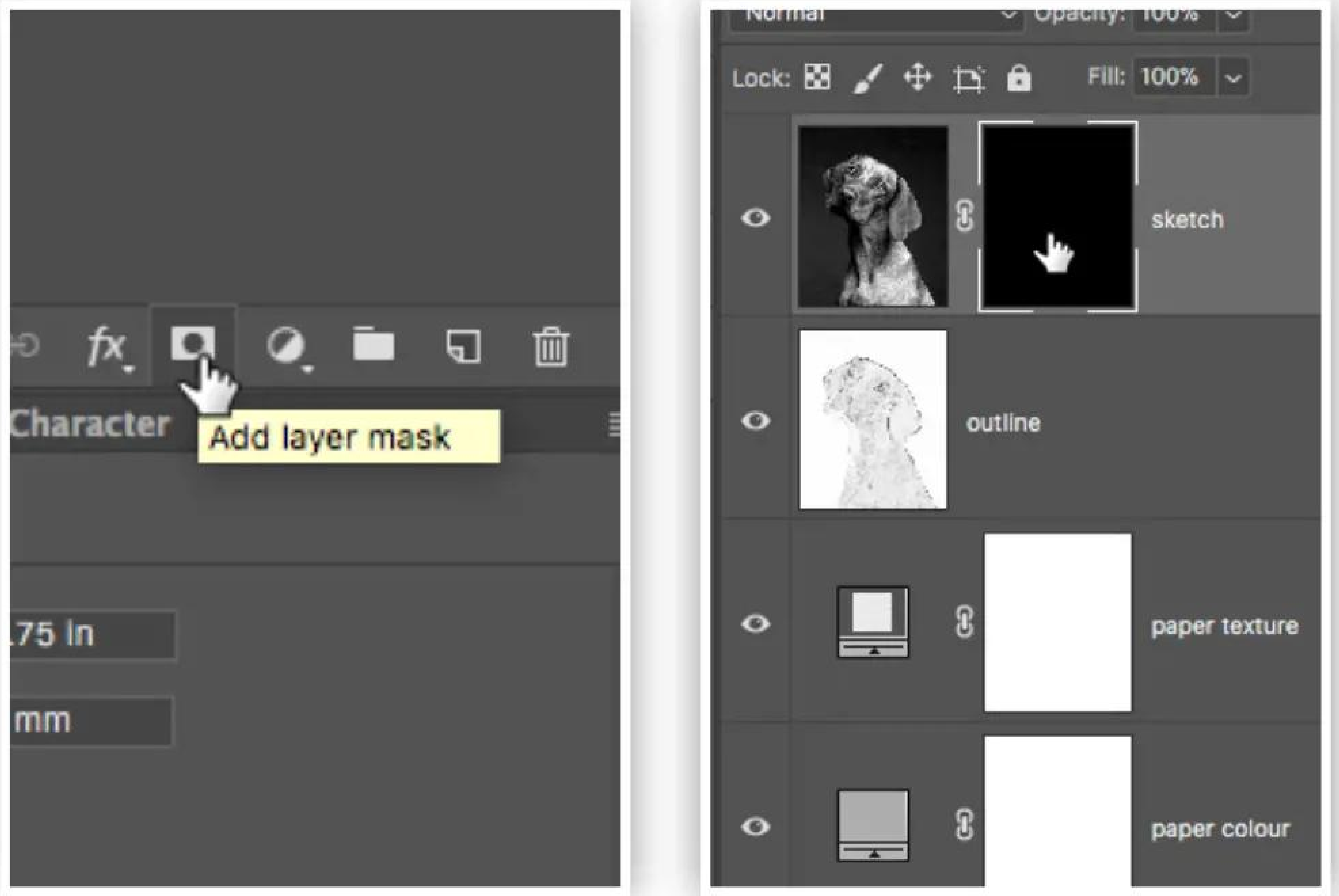


Image
Layer
Type
Select
Filter
3D
View
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights
HDR Toning...
Desaturate
Match Color...
Replace Color...


Black and White
Preset: Custom
OK
Cancel
Auto
Preview
Reds:
Yellows:
Greens:
Cyans:
Blues:
Magentas:
Tint
Hue
Saturation

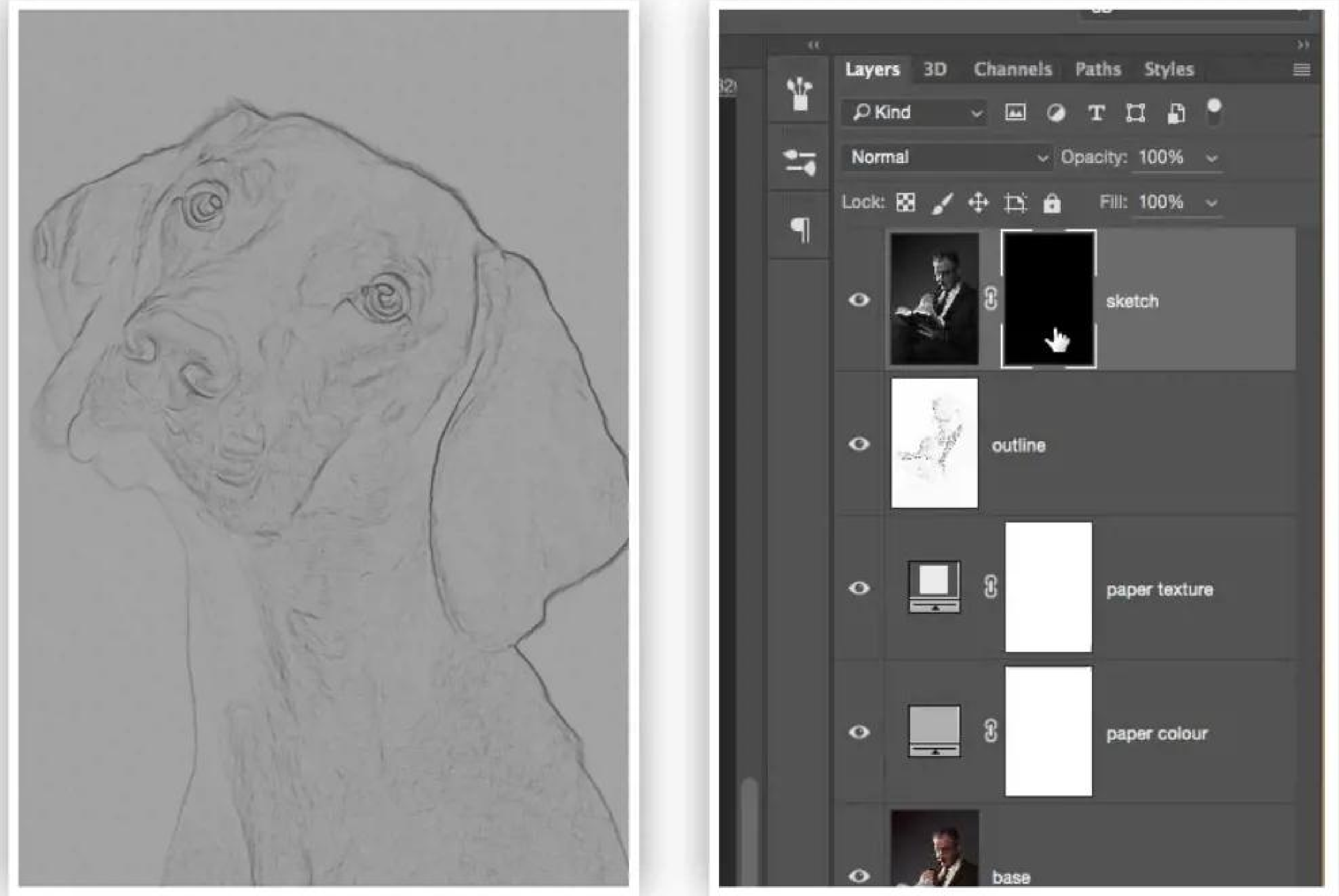
14 As you did in step 8, click your 'Background' layer to make it active, duplicate it (Cmd + J), name it 'sketch' and click and drag this new layer to the very top of the stack. We now need to convert this image to black and white.

15 Go to Image > Adjustments > Black & White (Alt + Shift + Cmd + B). How you convert to black and white is down to personal taste, but it is a good idea to make the image quite contrasty in order to help with the sketch effect later on.



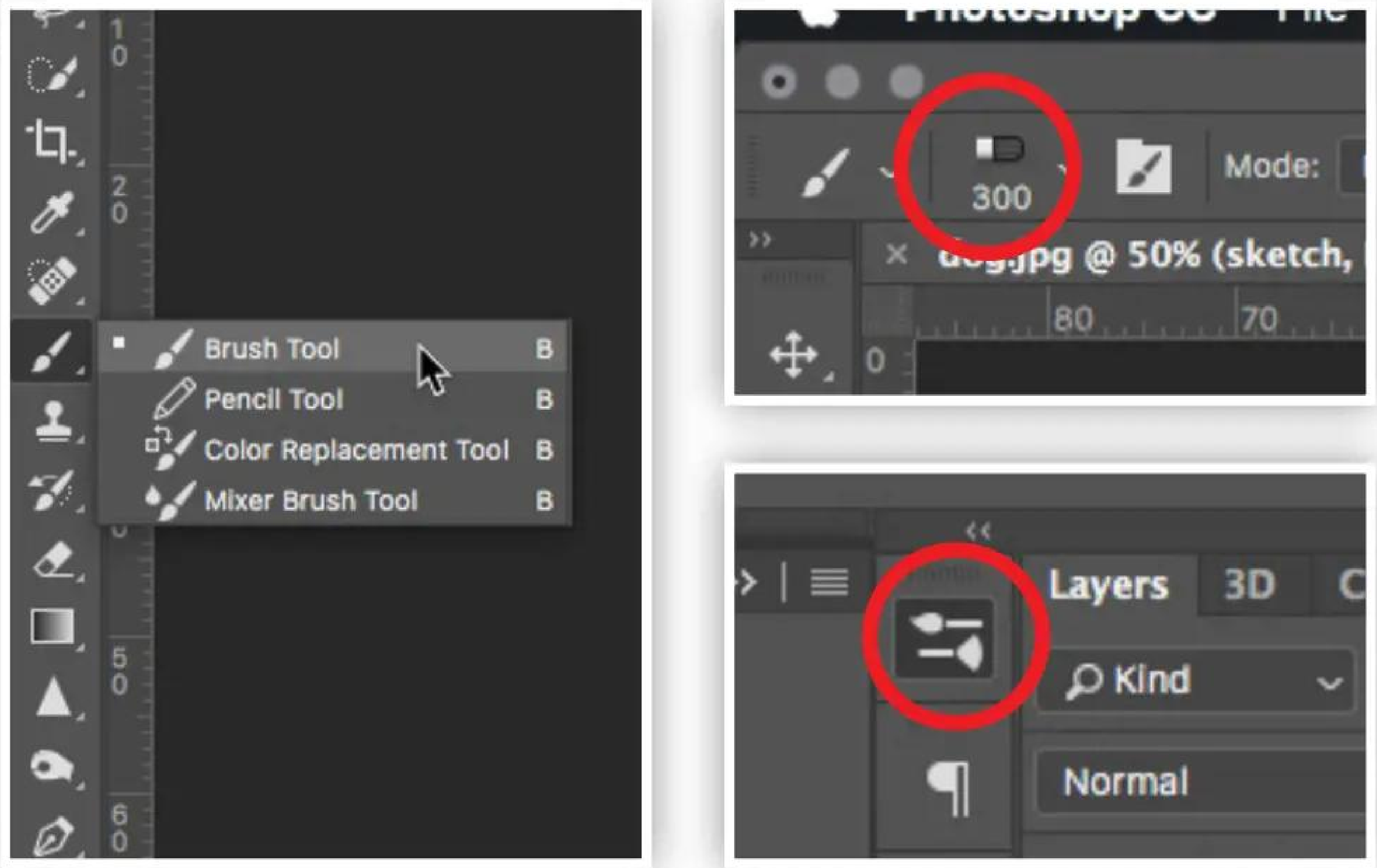
fx
Character
Add layer mask
.75 in
mm
Lock:
Fill: 100%
sketch
outline
paper texture
paper colour

16 Now make sure the black and white outline image of the subject on your 'sketch' layer is active and select Add Layer Mask from the bottom of your layers panel. If your layer mask is white, just hit Cmd + I to invert it so it is black.



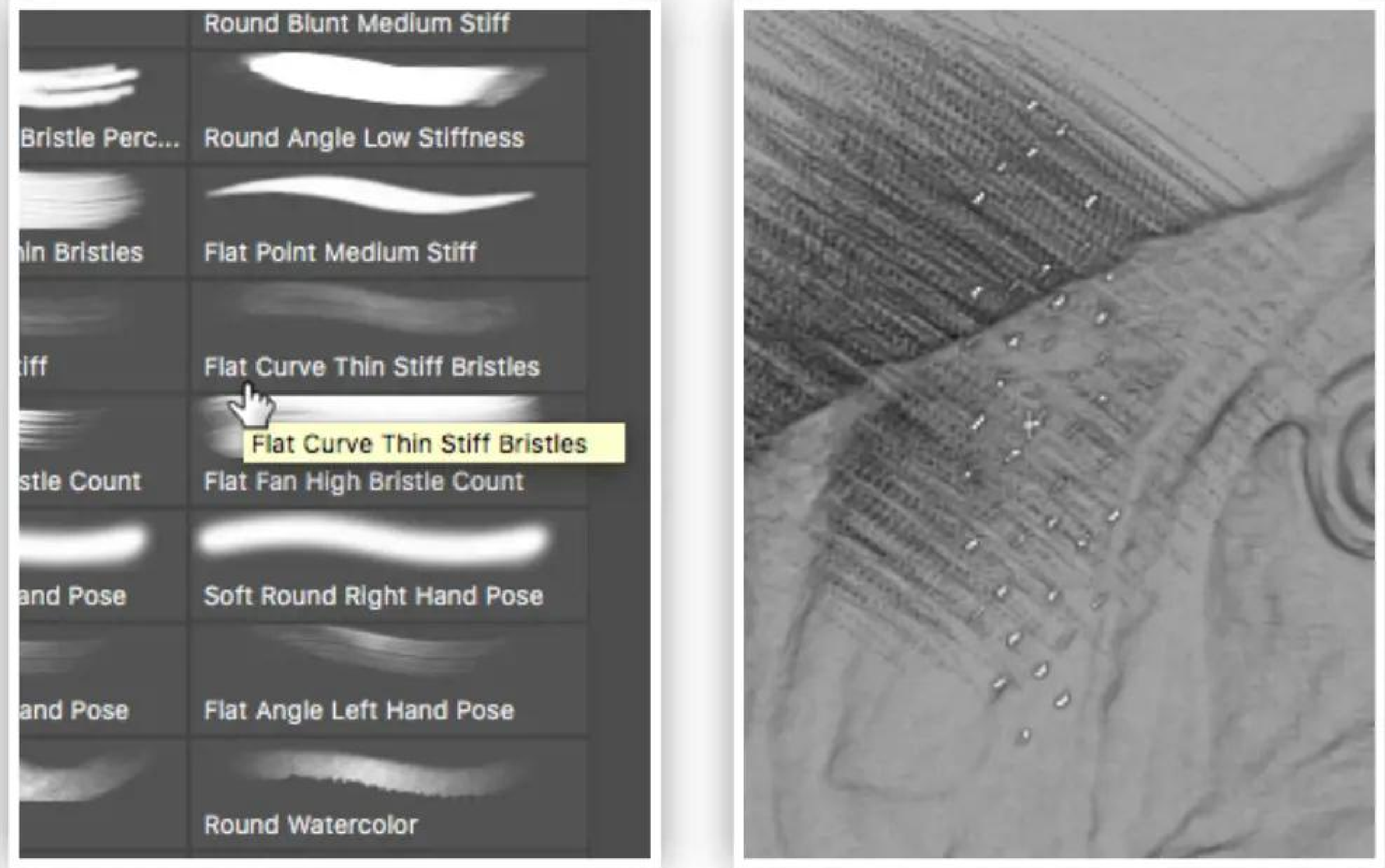
Layers
3D
Channels
Paths
Styles
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
sketch
outline
paper texture
paper colour
base

17 When you do this, it will be hidden from view because the mask is now black and preventing the image from showing through, and all you will see is the outline and paper layers below. Now we need something to create our sketch with.



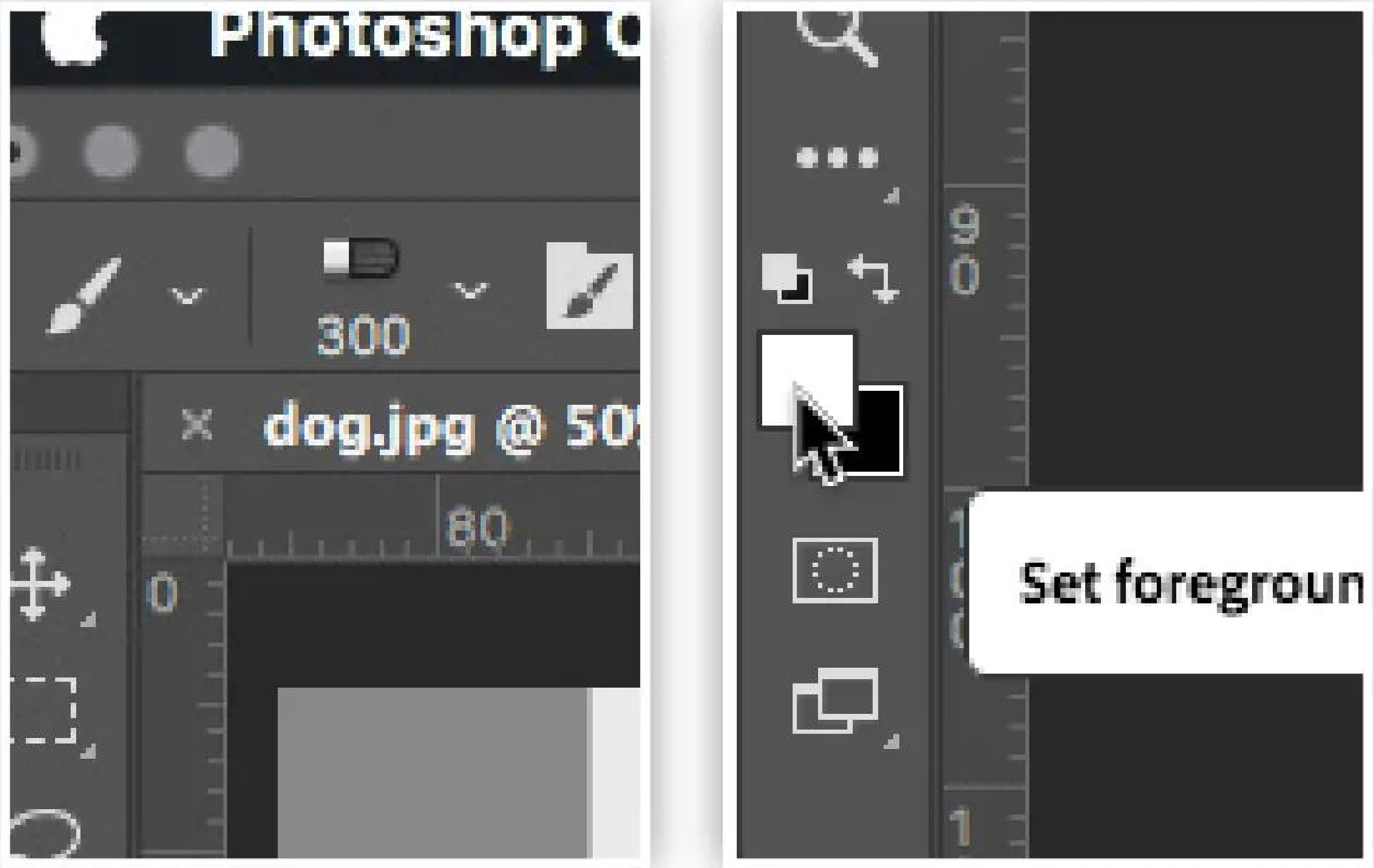
Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B
300
Mode:
dog.jpg @ 50% (sketch,
80
70
Layers
3D
Kind
Normal

18 Make sure you have the brush tool selected from your toolbox on the left side or just press B. You can either select a brush from the top left options menu or click on the Brush Presets tab pinned to your layer panel on the right.



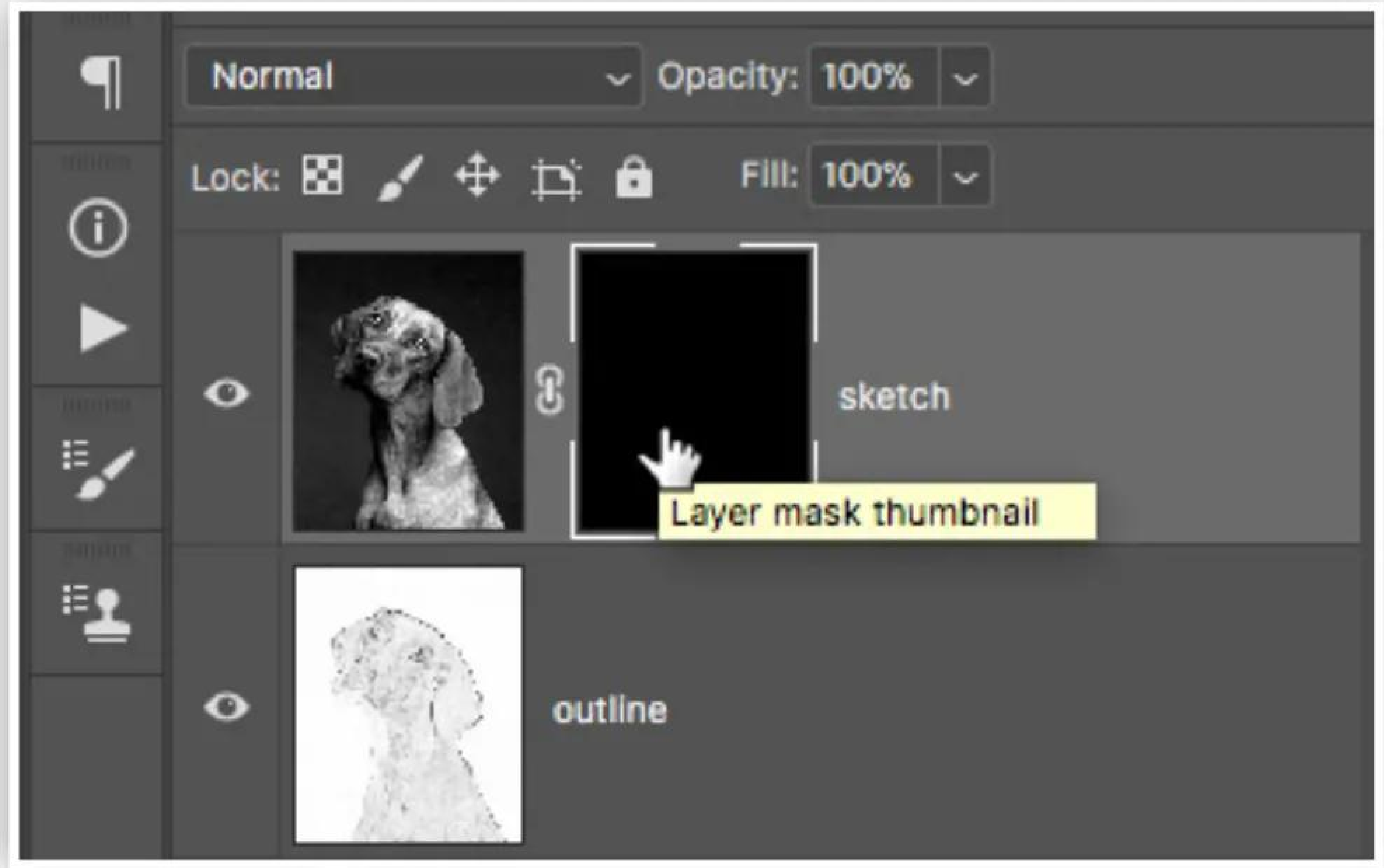
Round Blunt Medium Stiff
Bristle Perc...
Round Angle Low Stiffness
Flat Point Medium Stiff
Flat Curve Thin Stiff Bristles
Flat Curve Thin Stiff Bristles
Flat Fan High Bristle Count
Soft Round Right Hand Pose
Flat Angle Left Hand Pose
Round Watercolor

19 Rather than a single pencil with one tip, you may find that it is actually better to choose a bristle-type brush. The bristles act like multiple pencils and will save you time. The Flat Curve Thin Stiff Bristles brush with its default settings is a good option.



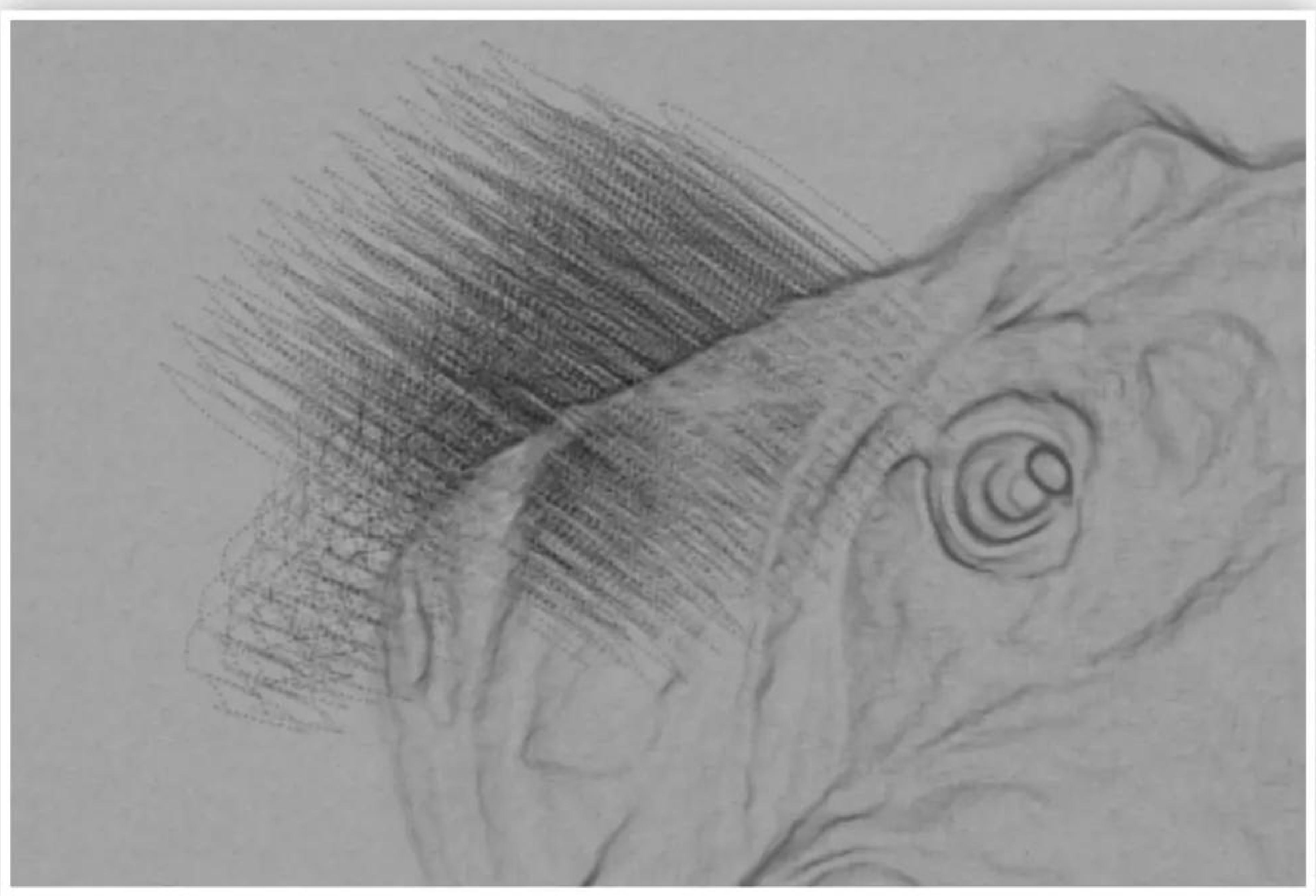
Photoshop C
300
dog.jpg @ 50
80
0
Set foregroun

20 The brush size is 300 pixels. Make sure your Foreground Color is white. If you have various coloured foregrounds and backgrounds set at the moment, pressing D will make sure foreground and background are set to their default of black and white. Now you can start your sketch.

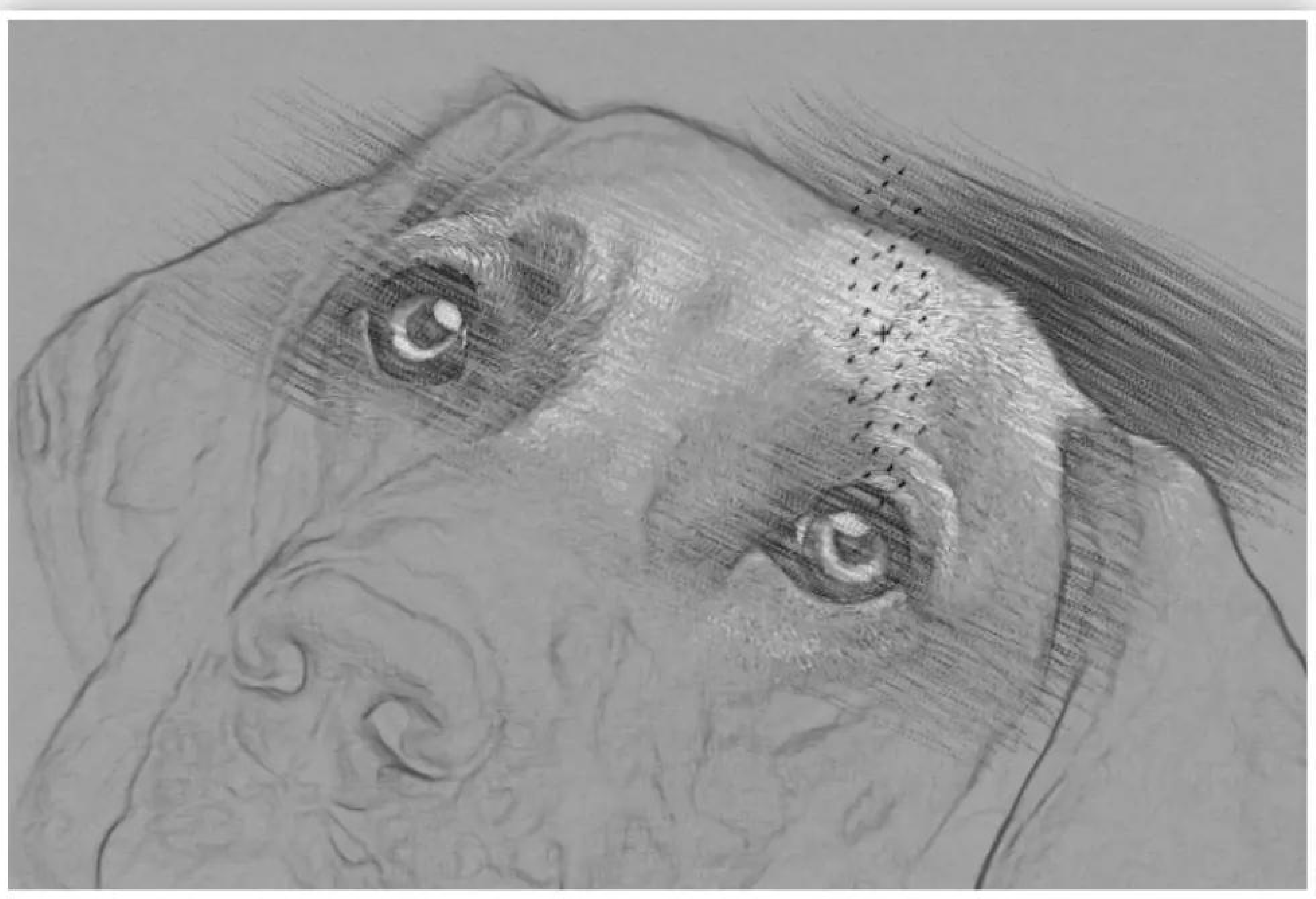


Normal
Opacity: 100%
Lock:
Fill: 100%
sketch
Layer mask thumbnail
outline

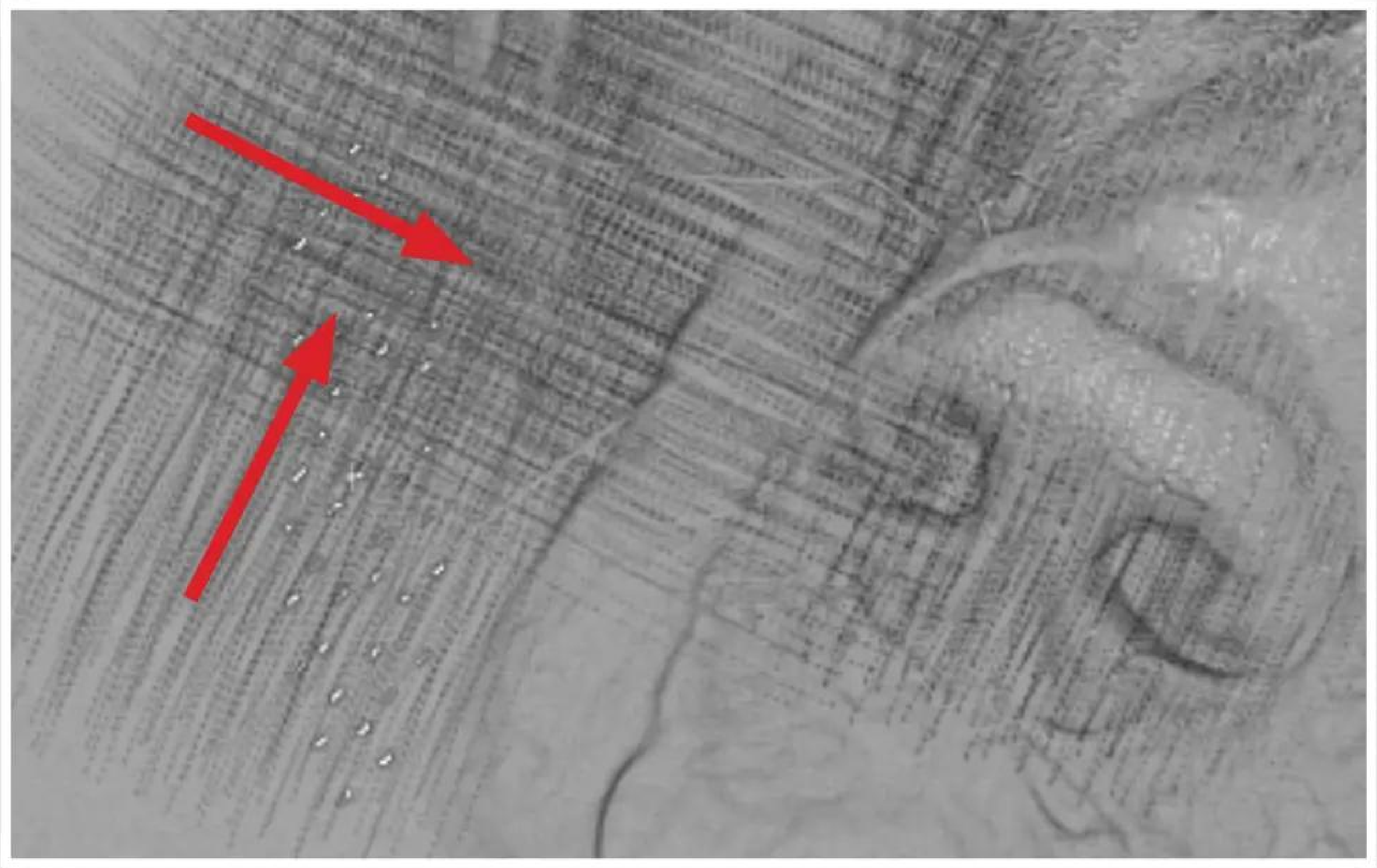
21 With your 'sketch' layer active, click on your layer mask thumbnail to select it. You are going to use your brush on this layer mask, not the image, or else the effect will not work. You have the outline on the layer below as a reference.



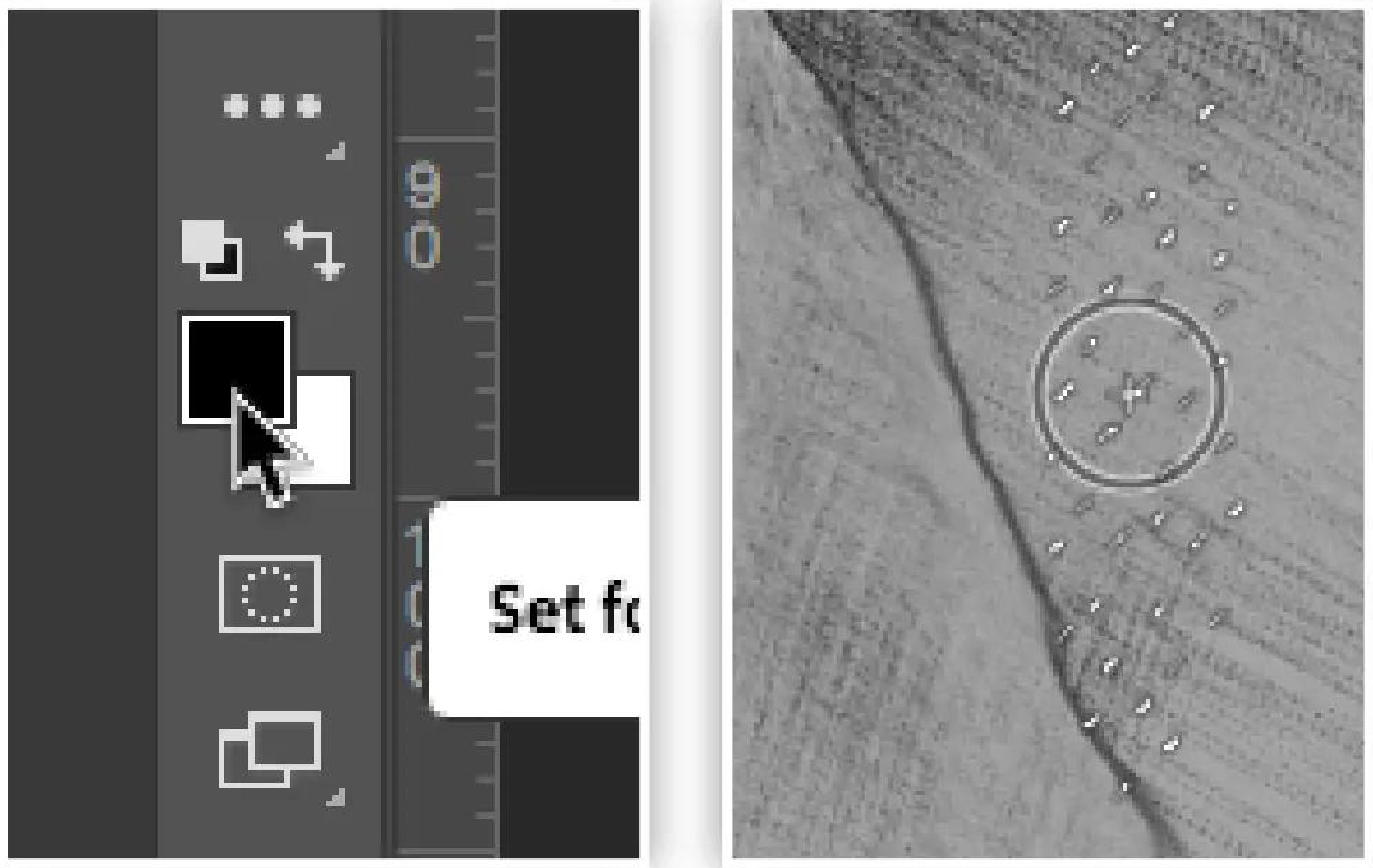
22 Click and hold the left mouse button and drag your brush across the layer mask with broad strokes as if you are brushing paint with a real brush. As you are painting white onto the mask, each stroke gradually starts to reveal more of the black and white image.



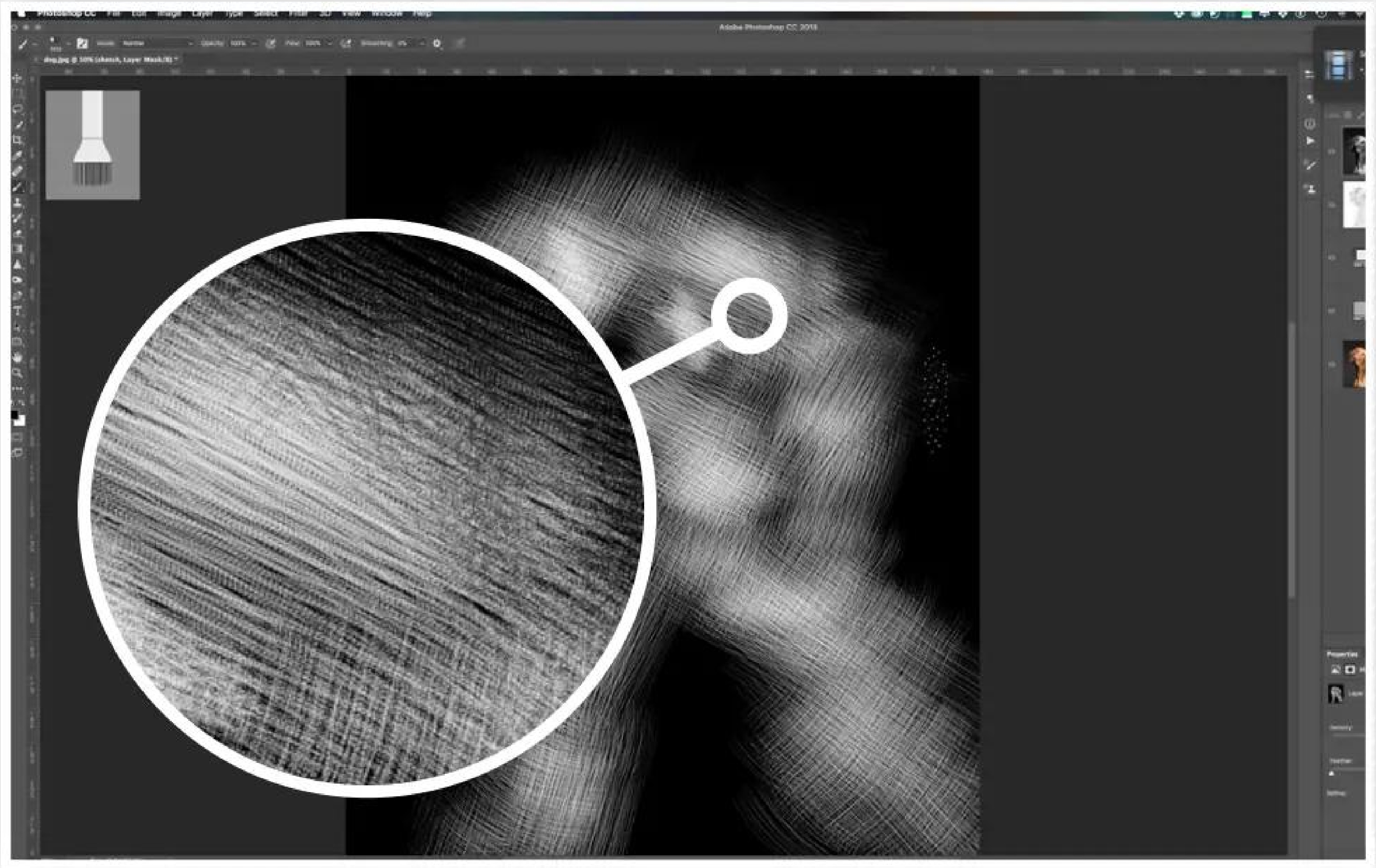
23 Because the image is being revealed through the strokes of the brush, the image will begin to appear as if it has been sketched by a series of cross-hatched pencil strokes. As mentioned, this method is less time-consuming than using a single tipped pencil.



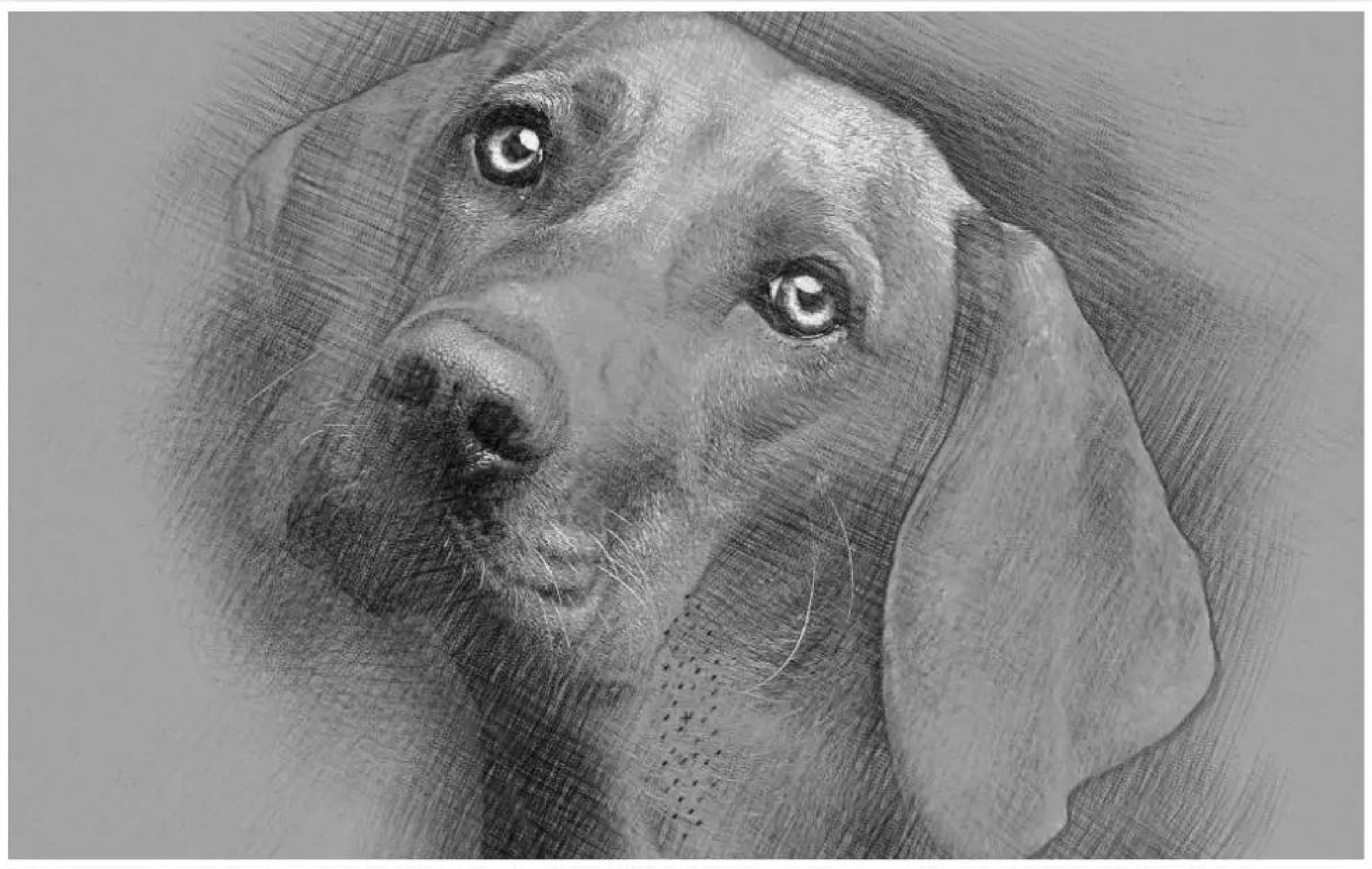
24 Using a mouse to draw in this fashion can be a bit odd if you've never done it before, but as you progress you'll find it becomes quite easy. Draw the mouse across the image at opposing angles, building the density of the strokes as you do so.



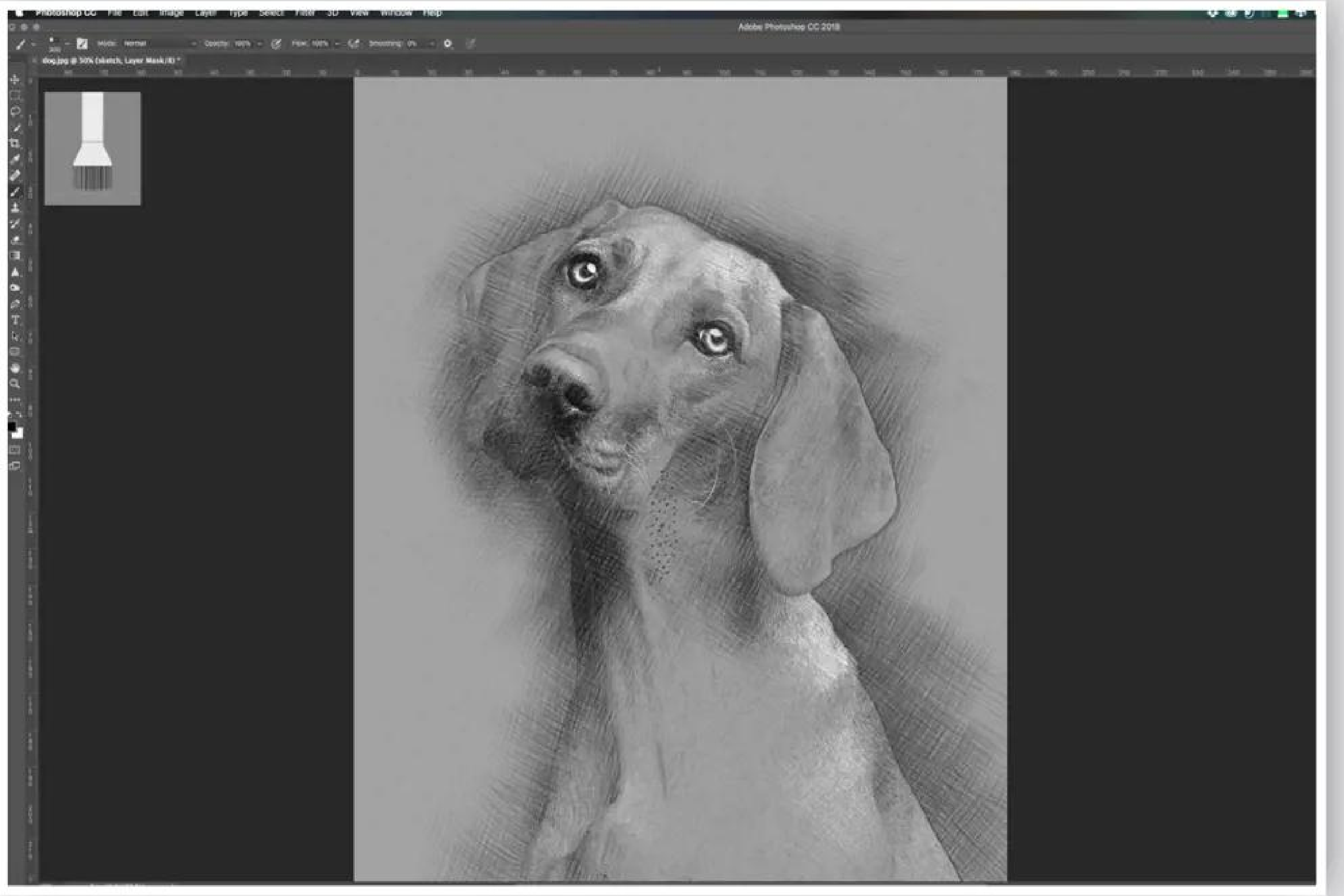
25 It is down to your artistic vision to sketch in a way that pleases you. If at any time you make a mistake, simply press X to toggle your brush to black and paint any brush strokes out. Then press X again and resume drawing with your white brush.



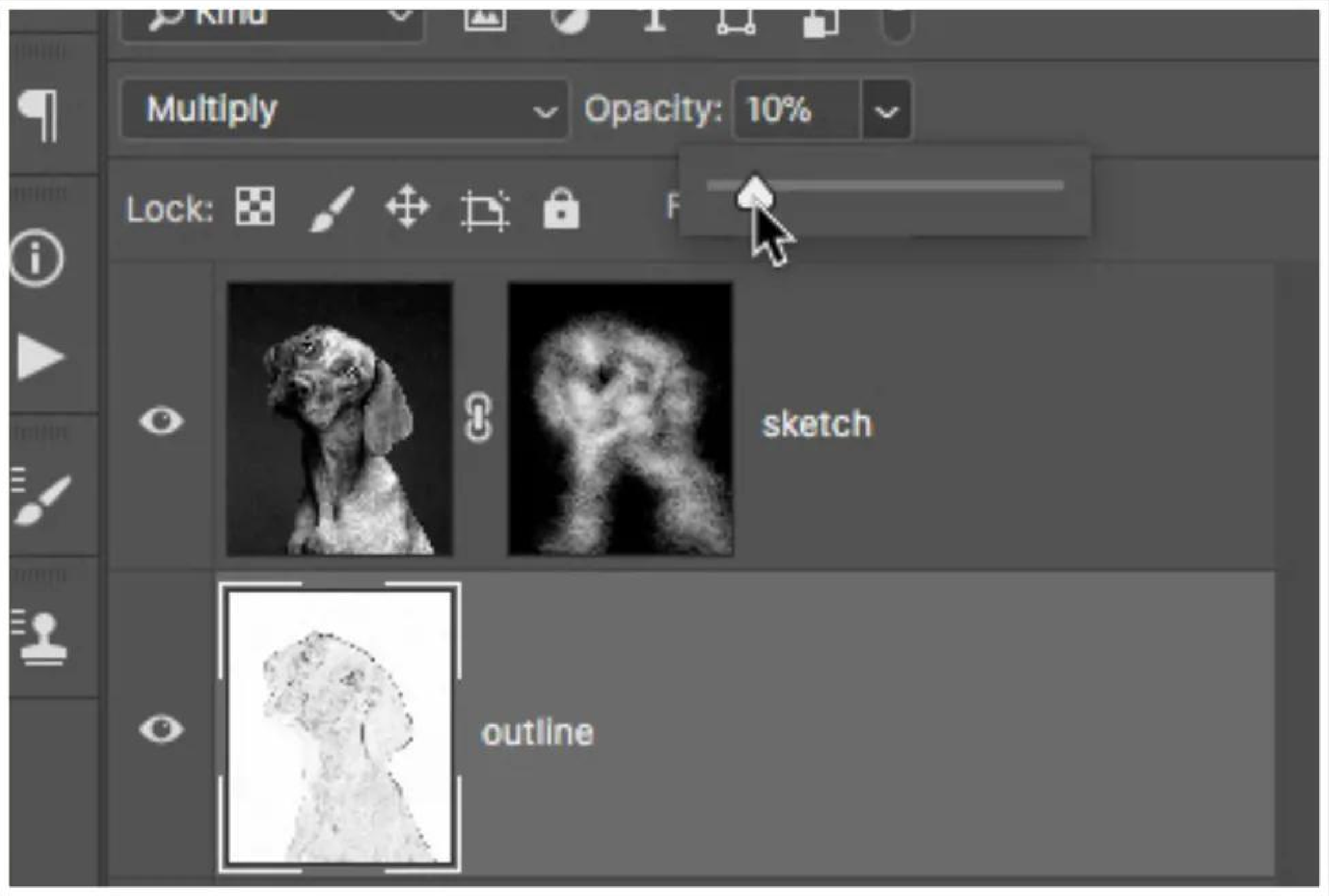
26 If you Alt + left click on the layer mask thumbnail you've been working on, you can view the mask on its own. This shows you how all the brush strokes have built up to create the pencil sketch effect. The white strokes reveal detail and black conceals it.



27 The idea now is to reveal as little or as much of the black and white image as you prefer. Bear in mind that as you build the number of white brush strokes on the mask, they will eventually merge, disappear and the effect will be lost.



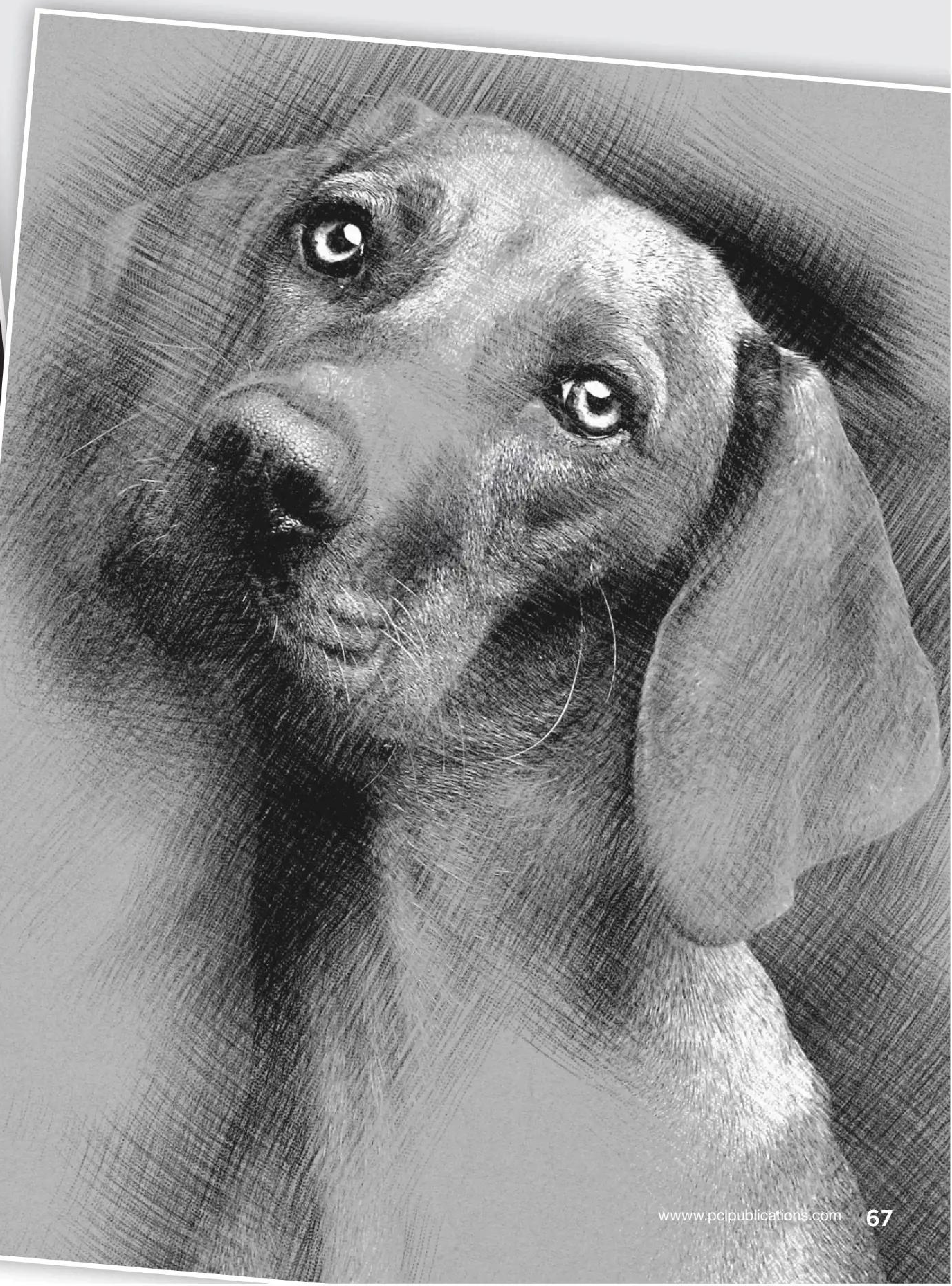
28 The texture of those brush strokes will gradually disappear and you could be left with your original black and white image looking like nothing has been done to it. Just paint away until you finally have something pleasing to your eye.



Multiply

Opacity: 10%

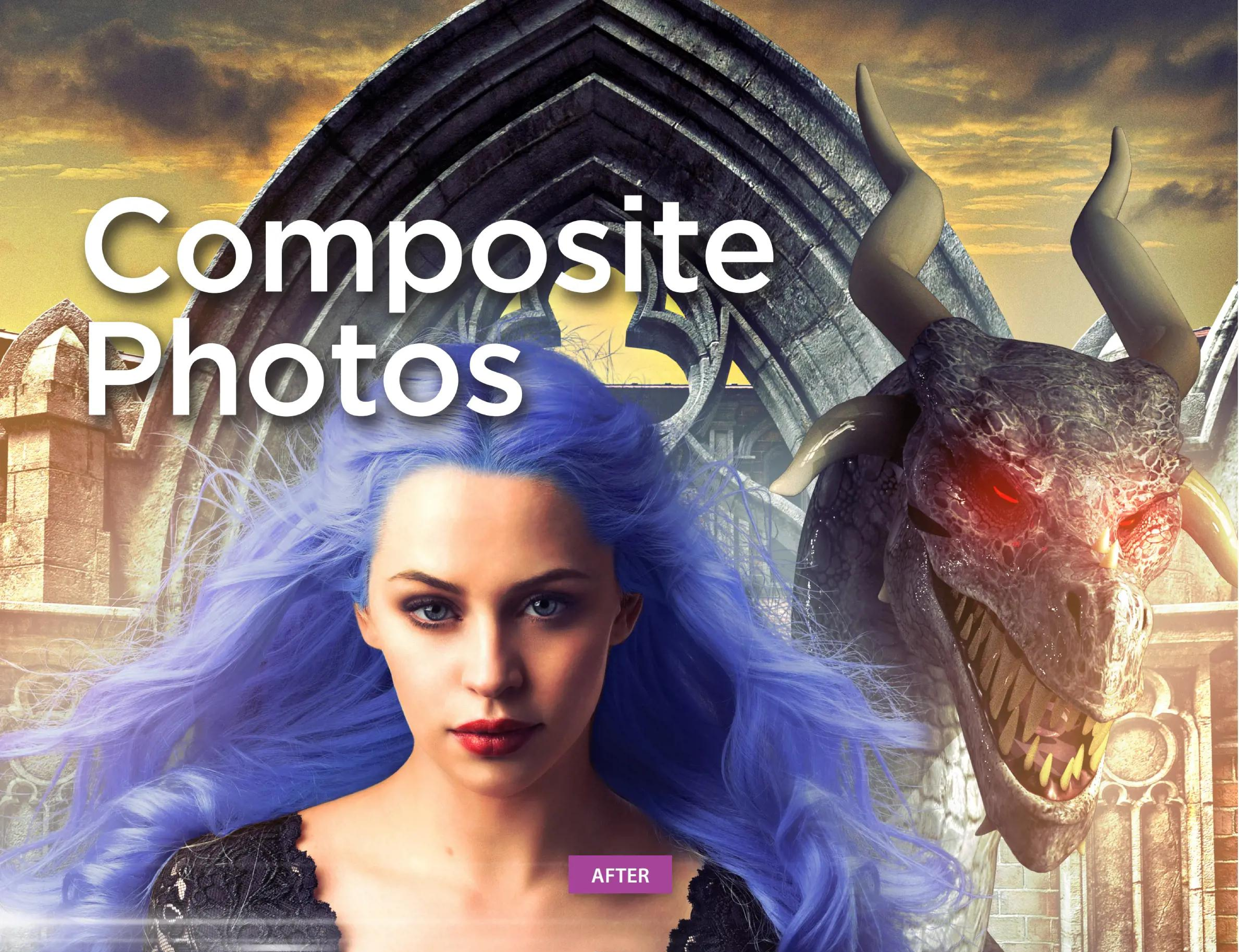
29 At this point you can change the opacity of the 'outline' layer to about 20%. This reduces the impact of the hard outlines, enhances the artistic effect and sells the sketched feel. After just a few simple steps, your sketch is completed.

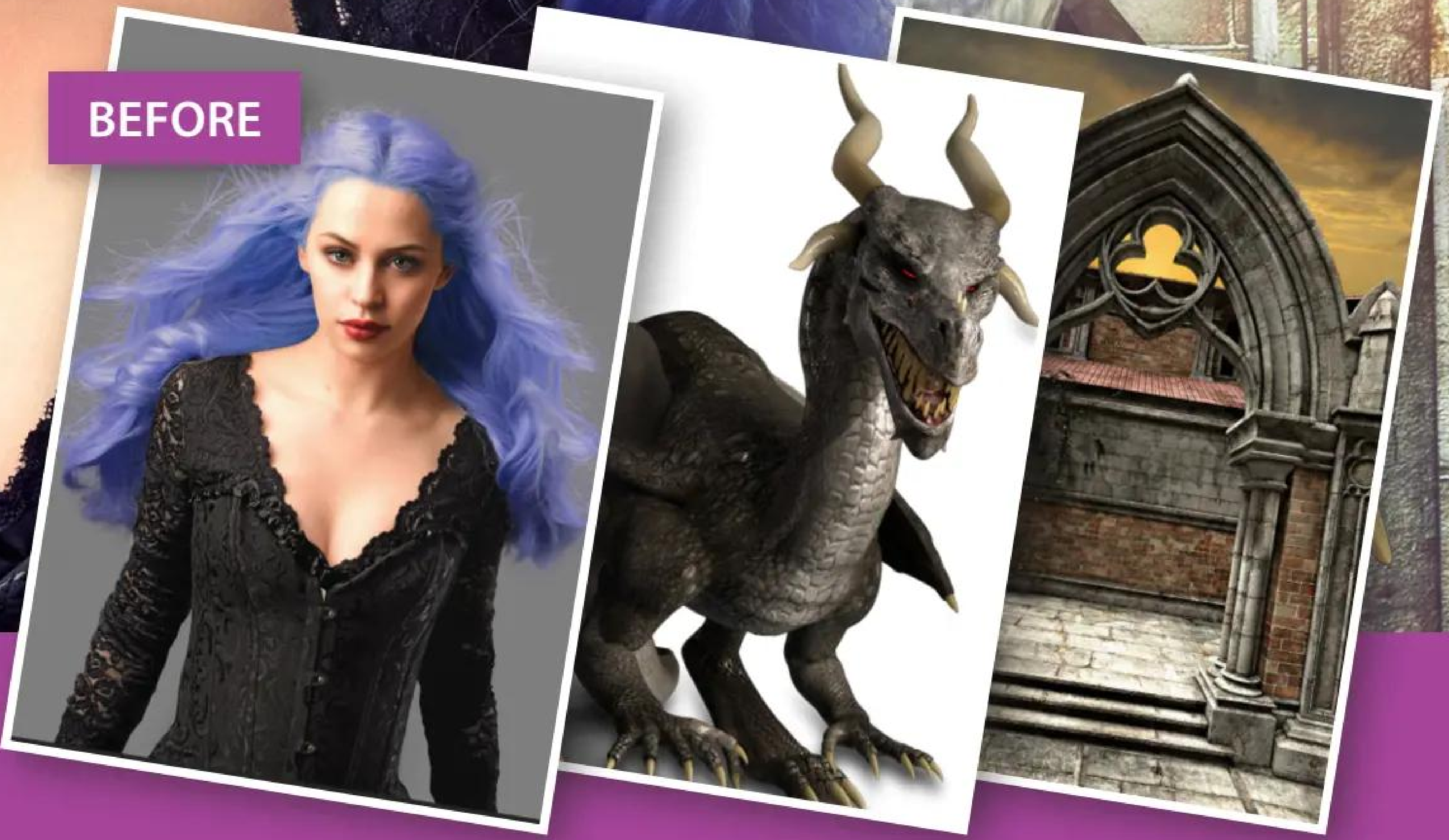


Make your own artistic sketches

Who thought scribbling could be so creative?

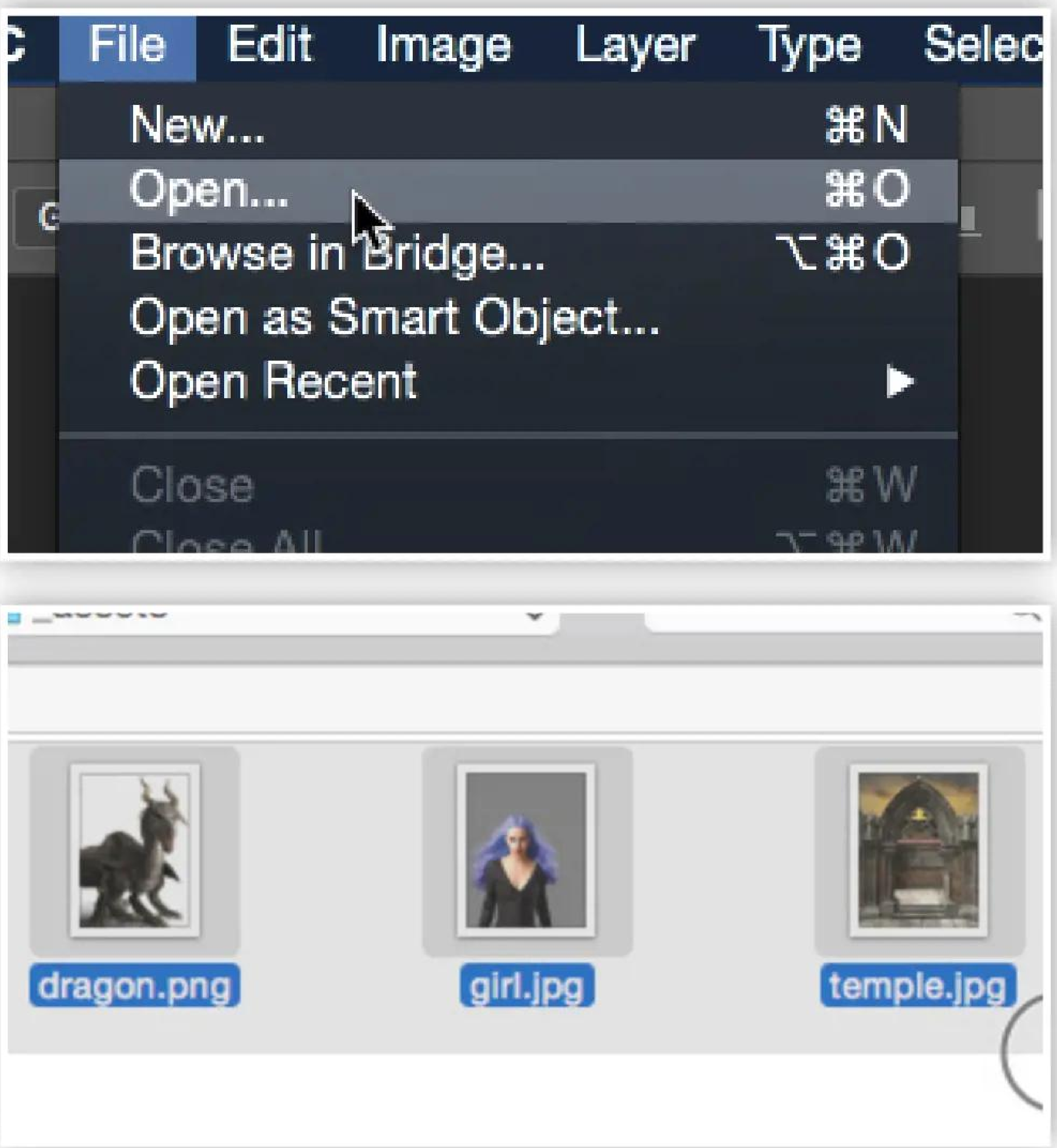
Composite Photos





How to seamlessly combine multiple images

Compositing is the name given to the process where you combine two or more visual elements in order to make them look like they are all part of the same scene. There are a number of ways to create composite images. In our tutorial, we will cover the grey-screen composite technique. It is a method preferred by many visual professionals and is quite easy to master. When photographers shoot subjects for this kind of technique, they shoot them against a flat middle grey coloured background. It not only gives your subject a nice crisp outline for accurate masking but other images can be blended seamlessly into this image without the need for intensive cutting out. We're going to show you how to create your very own gritty, fantasy style movie poster using this technique.


File
Edit
Image
Layer
Type
Selec
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent ▶
Close ⌘W
Close All
dragon.png
girl.jpg
temple.jpg

01 Open Photoshop and then go to File > Open. Using your browser, you can navigate to the three images ‘girl.jpg’, ‘temple.jpg’ and ‘dragon.png’. These image elements are what you are going to use in combination to create a final fantasy style image.

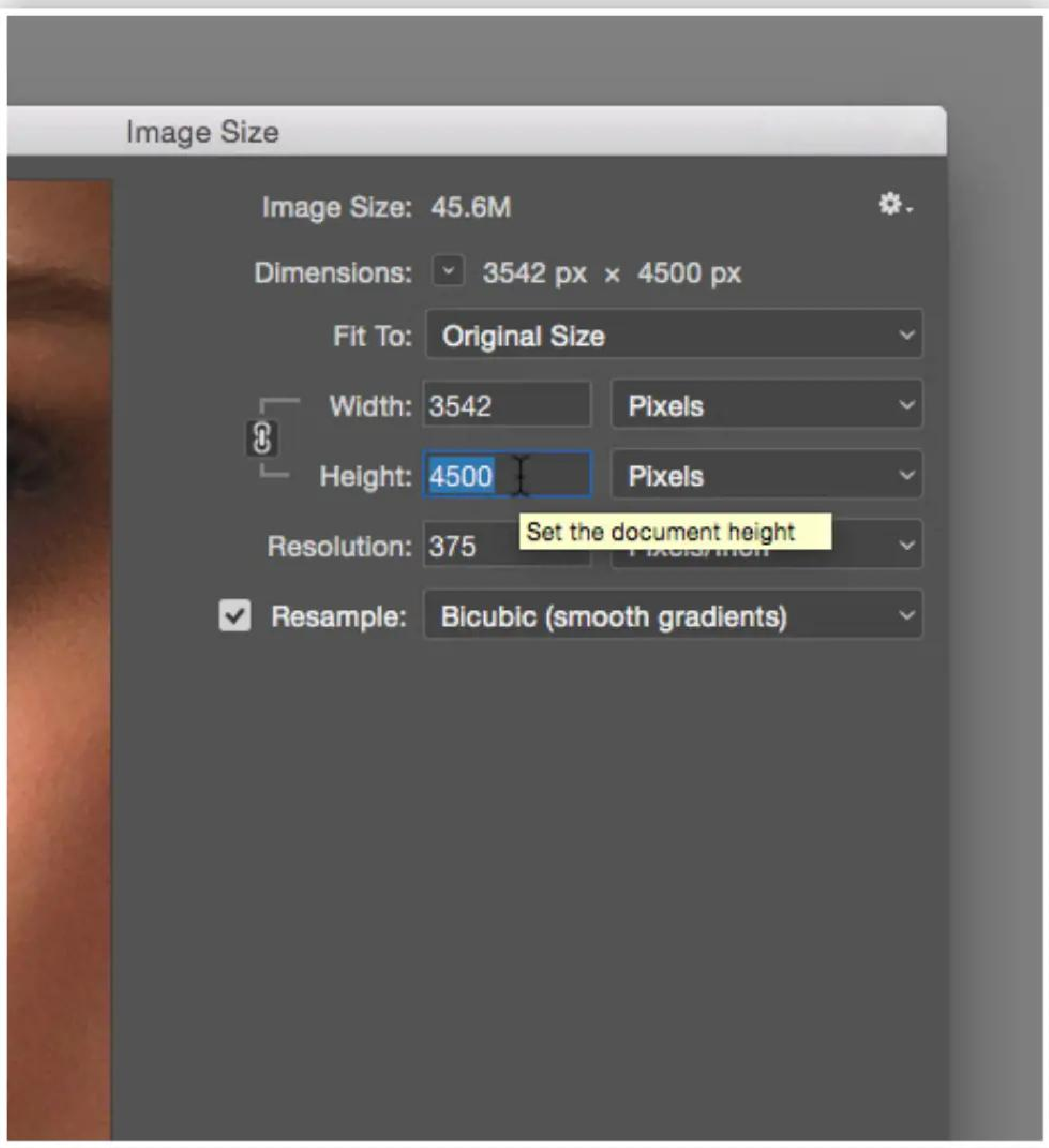


Image Size

Image Size: 45.6M

Dimensions: 3542 px × 4500 px

Fit To: Original Size

Width: 3542 Pixels

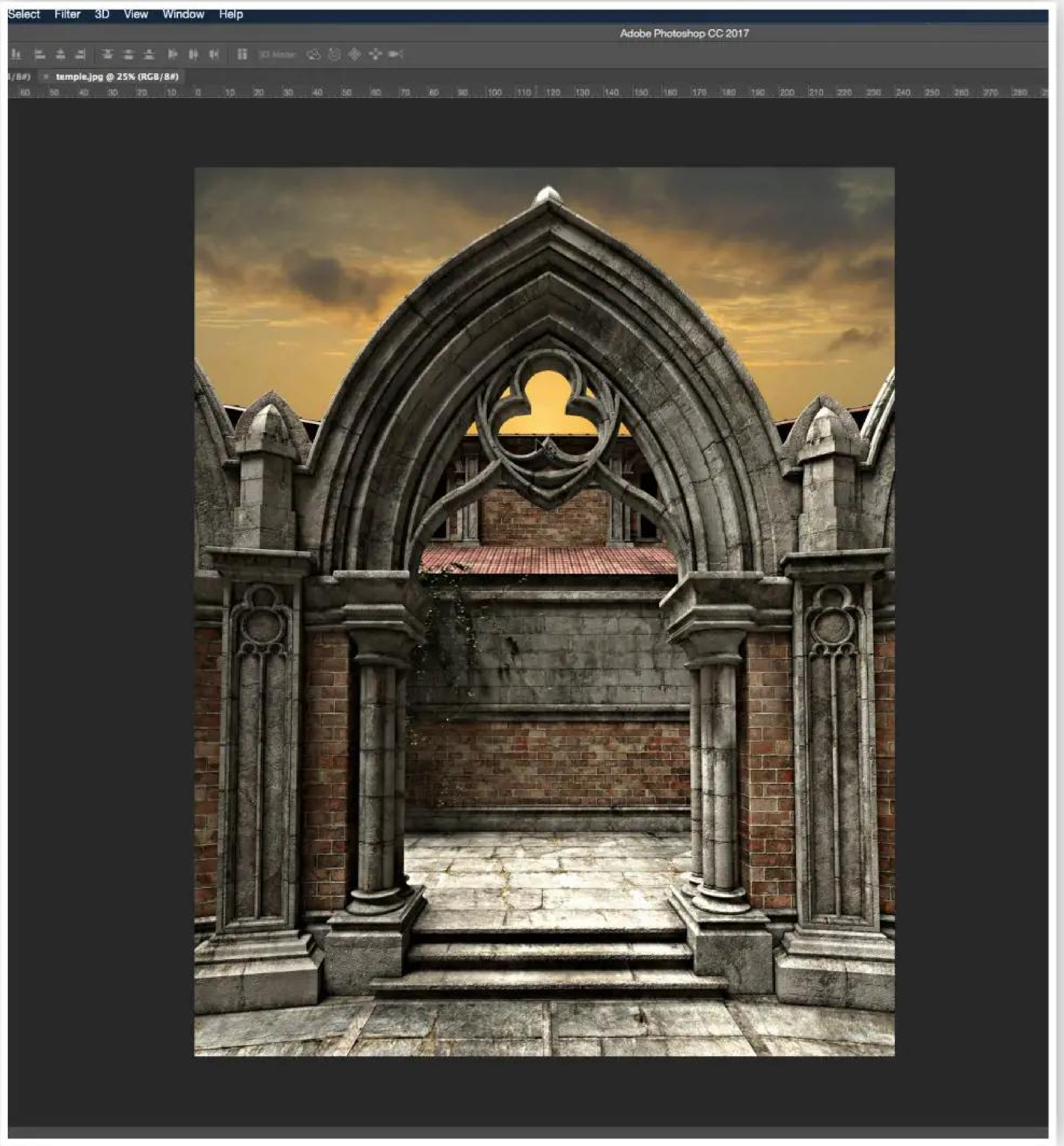
Height: 4500 Pixels

Resolution: 375

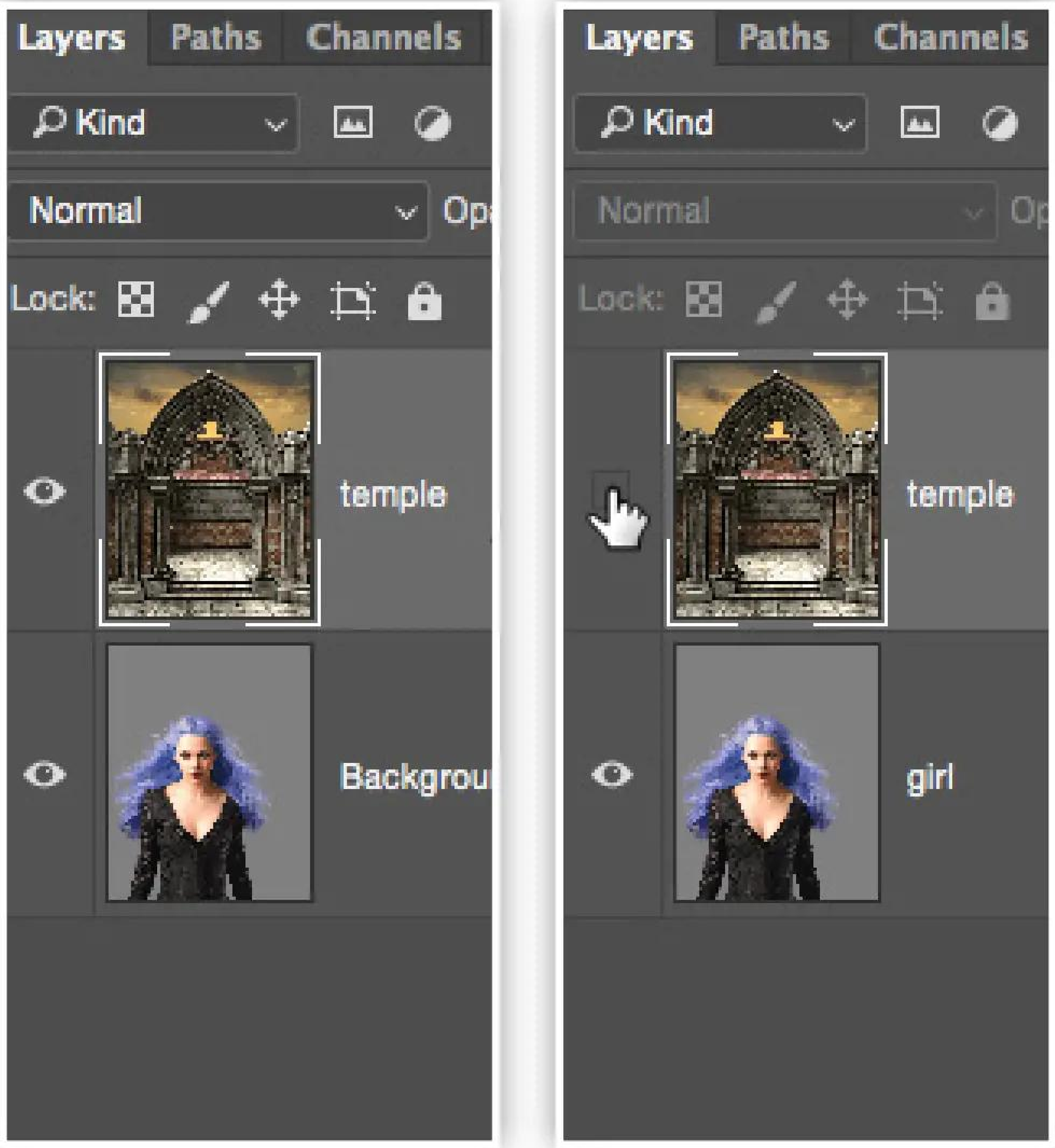
☑ Resample: Bicubic (smooth gradients)

Set the document height

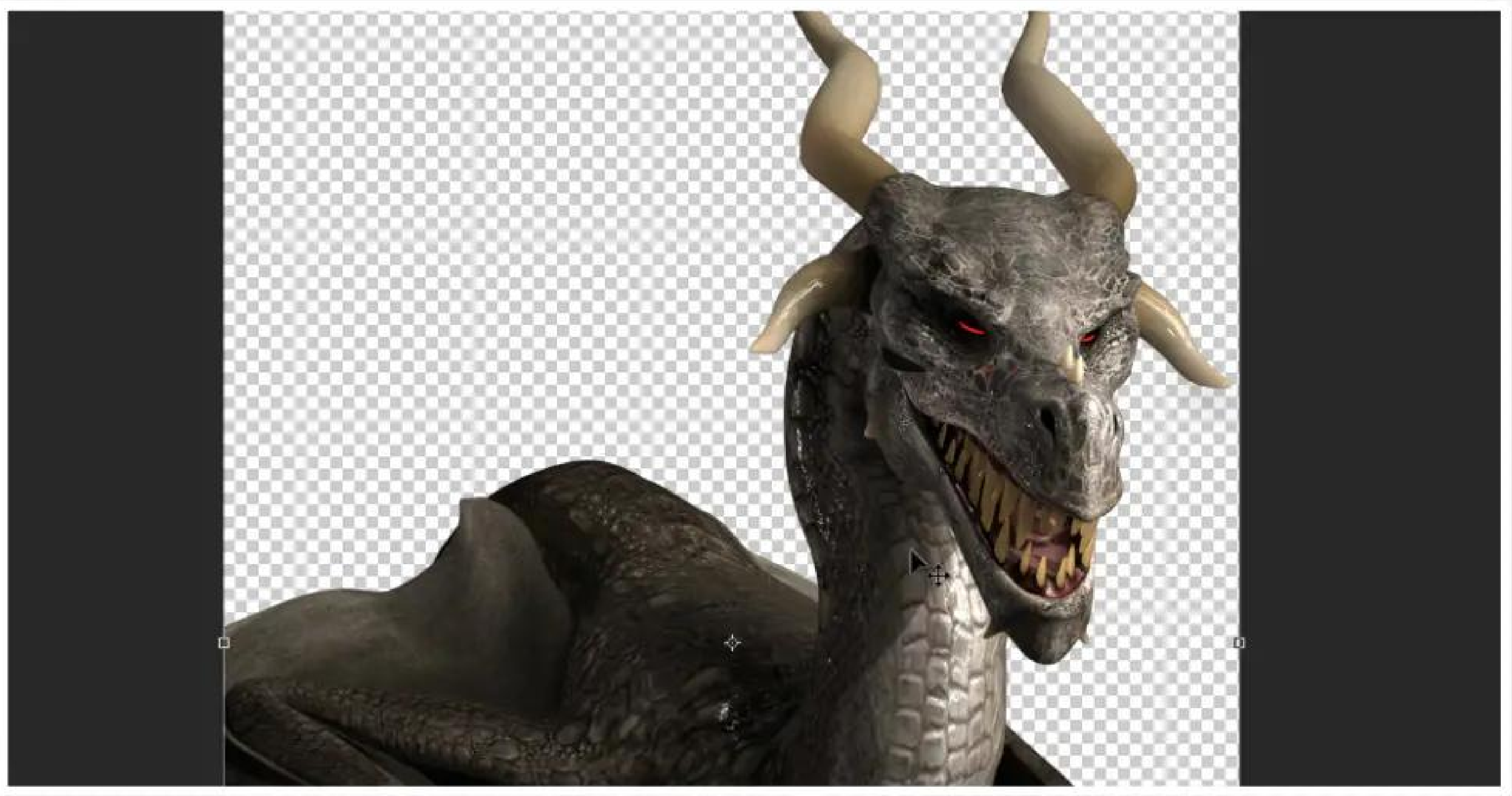
02 Click on the ‘girl.jpg’ document tab to make it the active document. Our example is 3542 pixels wide x 4500 pixels high. The settings and values we use are based on an image this size. If using a different size, adjust your values accordingly.

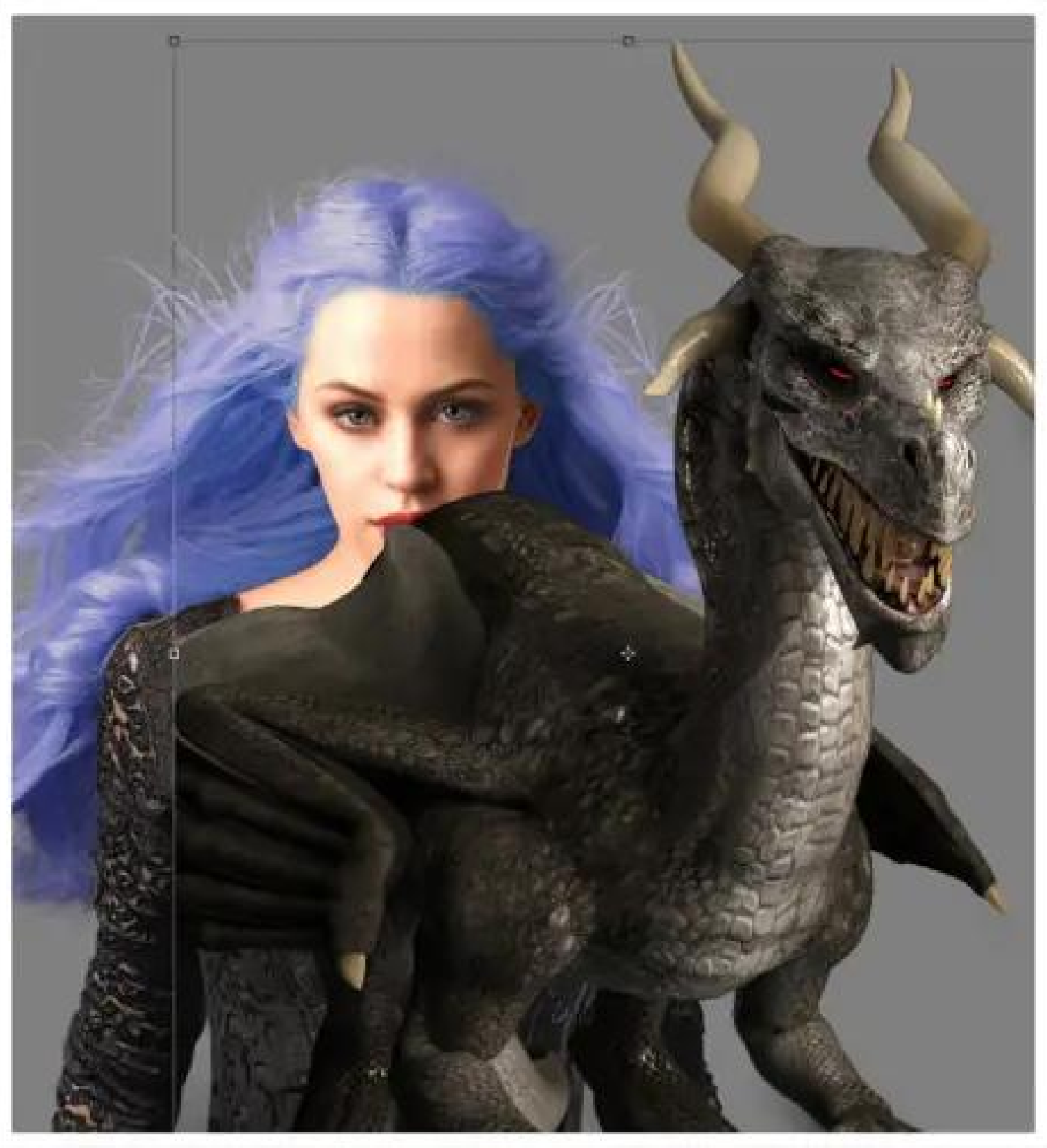


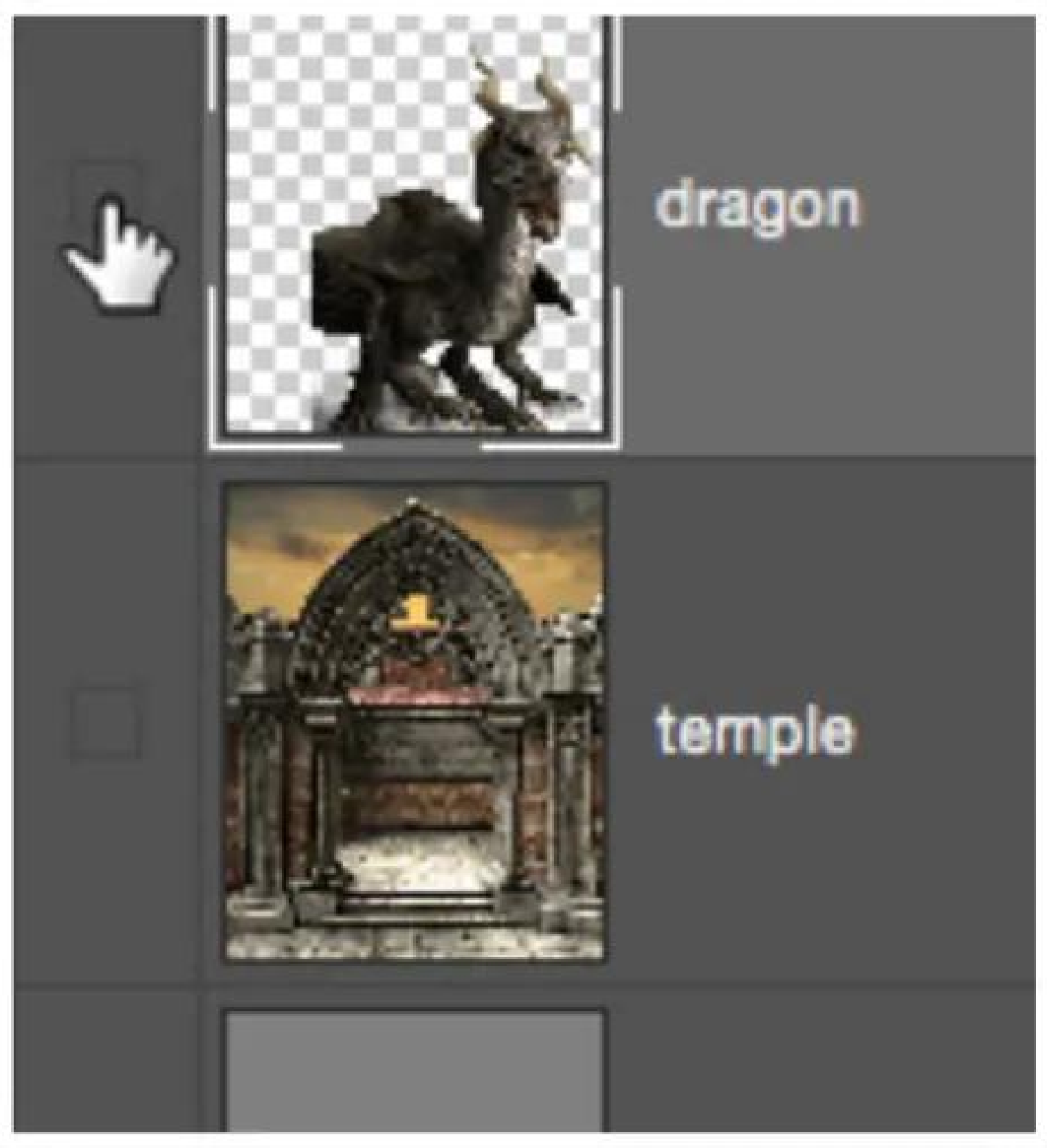
03 Now click on the ‘temple.jpg’ document tab to make it active. Press Cmd + A to select the entire image, then Cmd + C to copy it to your clipboard. Go back to the ‘girl.jpg’ document and press Cmd + V to paste the image of the temple.


Layers
Paths
Channels
Kind
Normal
Lock:
temple
Backgrou
Layers
Paths
Channels
Kind
Normal
Lock:
temple
girl

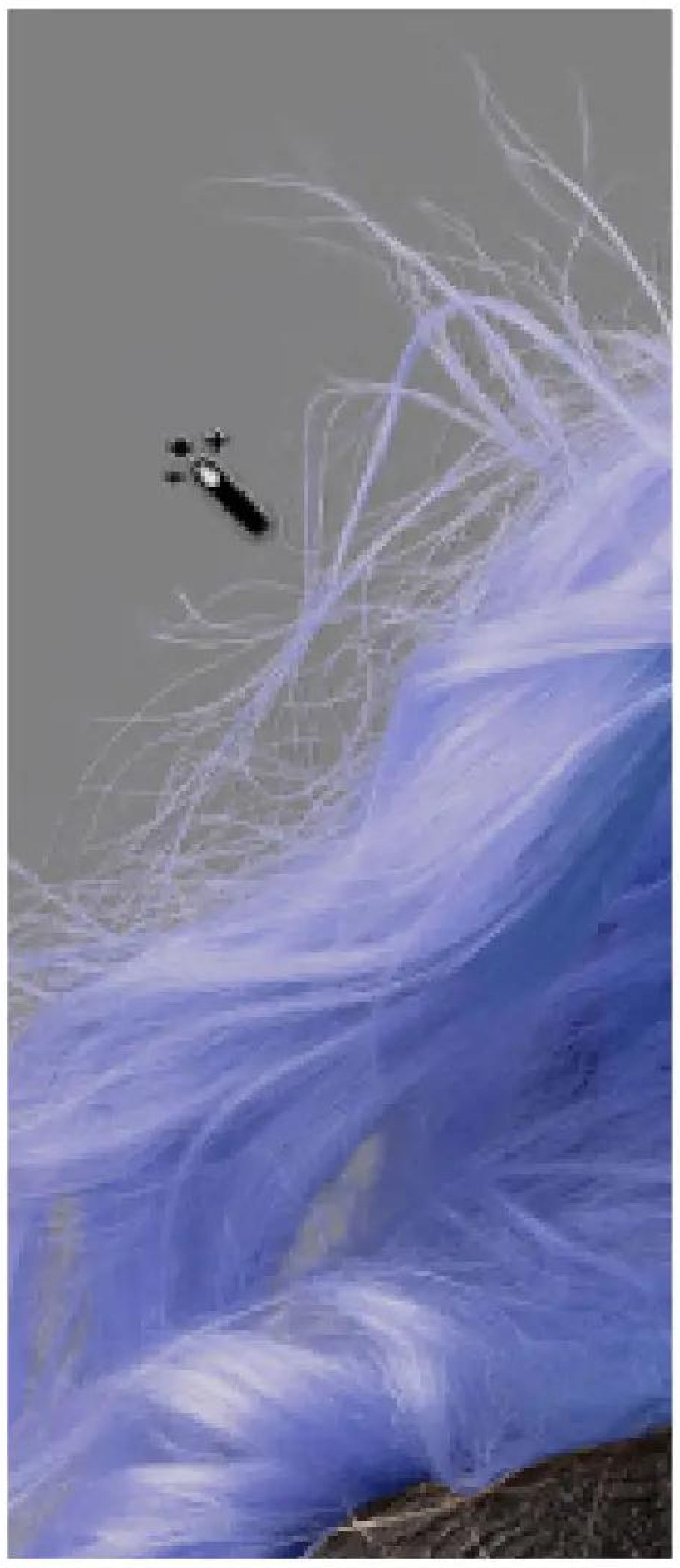
04 A new layer containing the temple will be created. Name the original base layer ‘girl’ and the layer you just pasted can be called ’temple’. For the moment, make the ‘temple’ layer invisible by clicking on the eye icon to the left of the layer thumbnail.

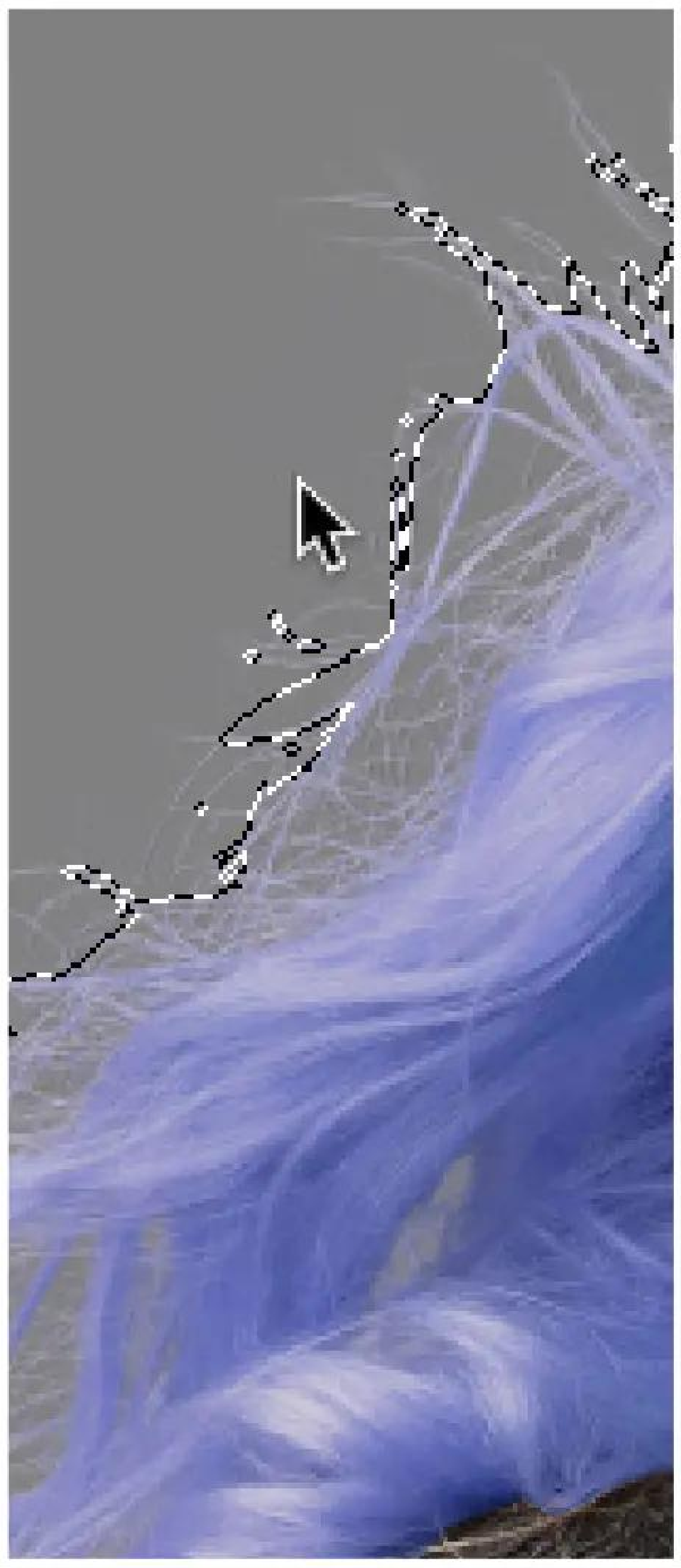




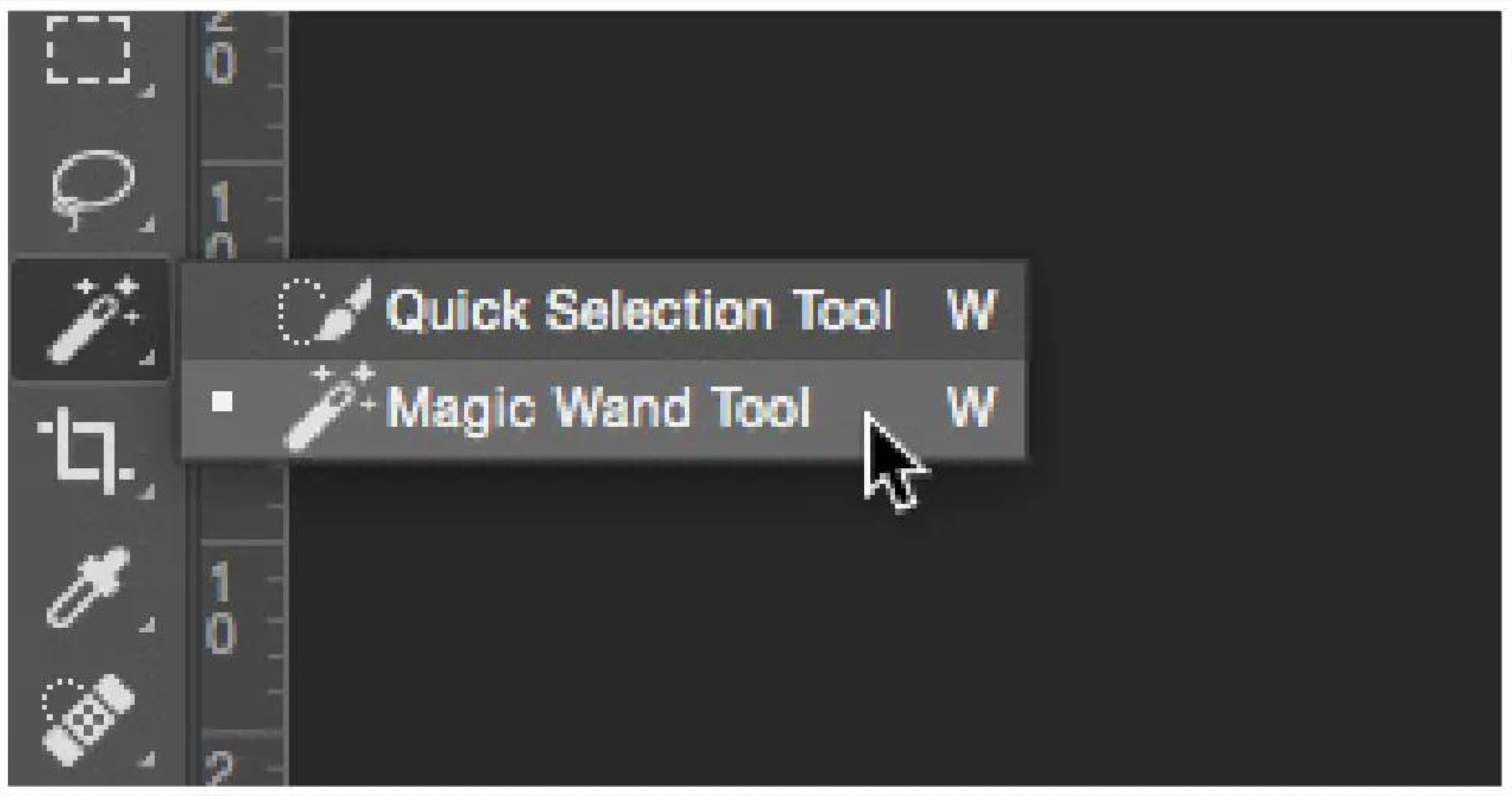

dragon
temple

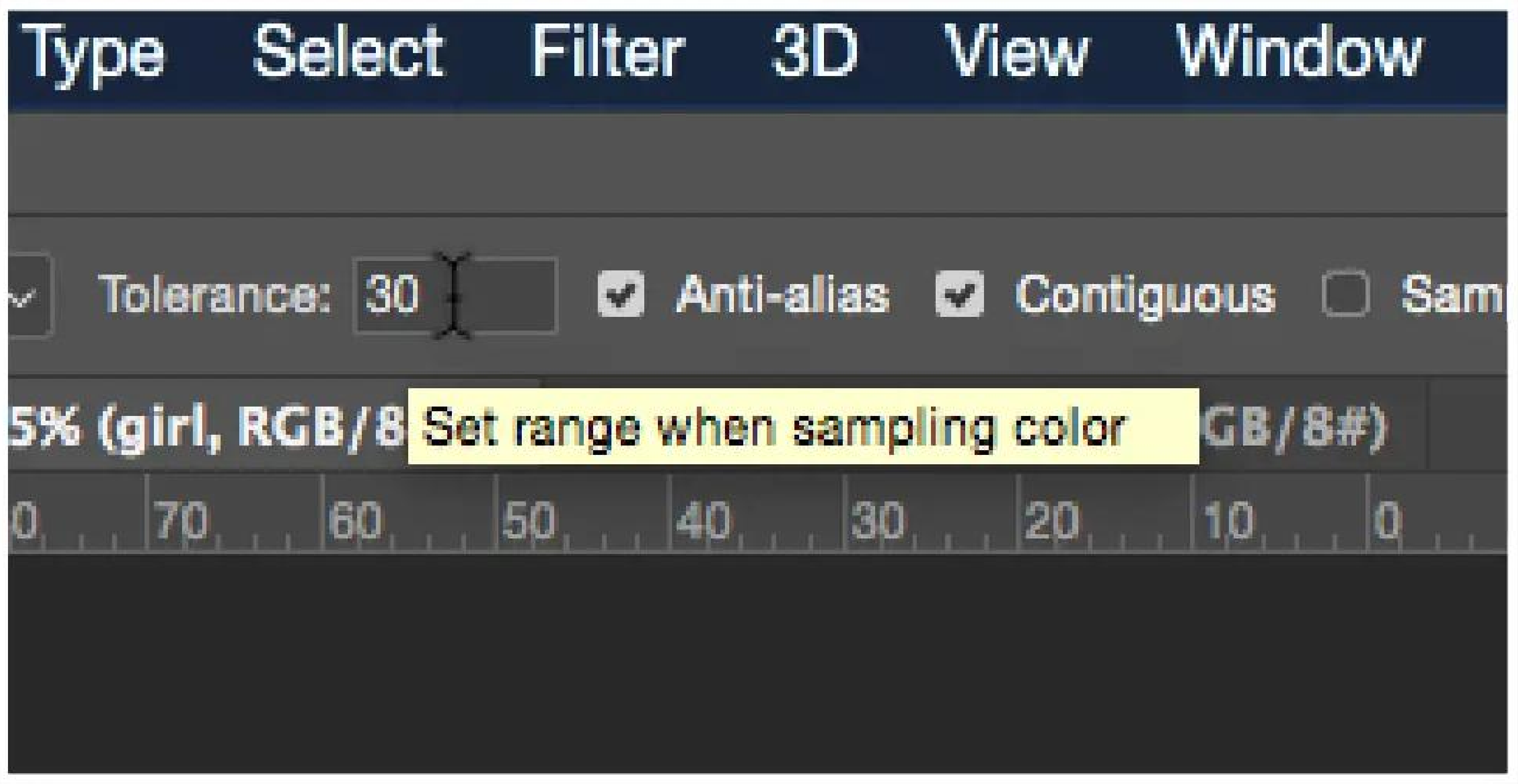
05 Click on the 'dragon.png' document tab to make it active and as you did with the 'temple' layer, copy it (Cmd + C) and then paste it (Cmd + C) into your main document. Make the 'dragon' layer invisible as well. We will return to it later.



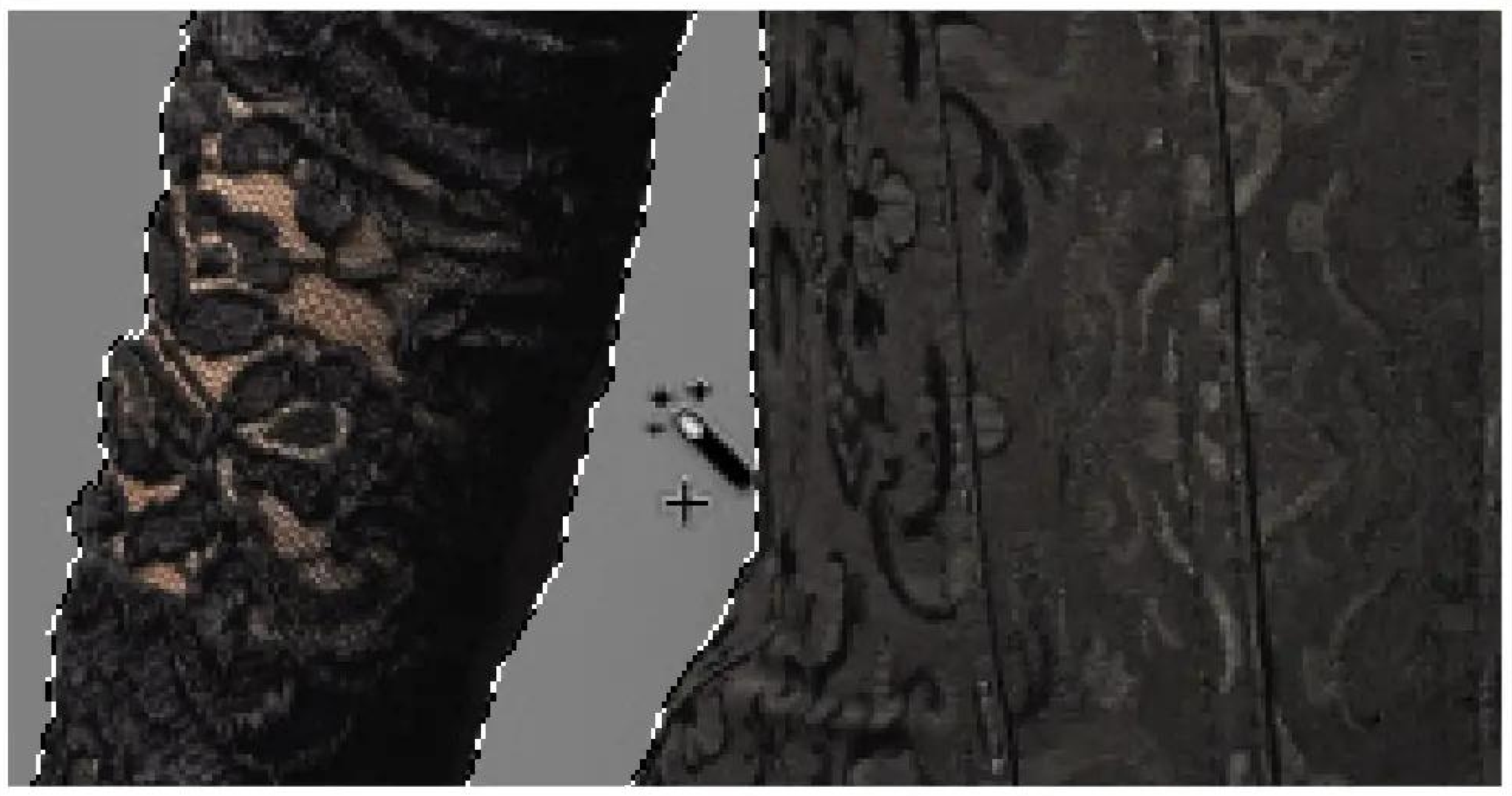


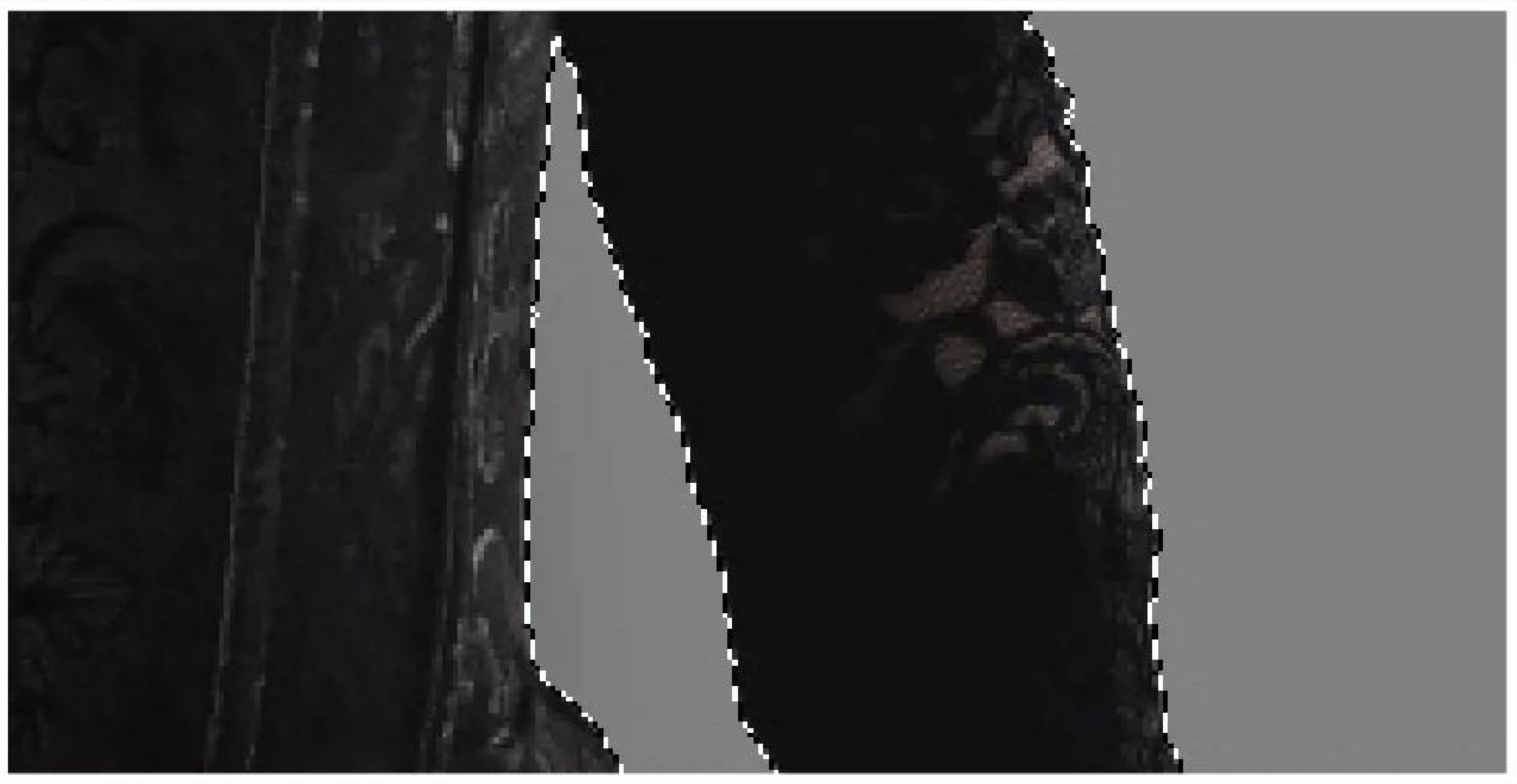
07 Click your cursor on a grey area near the subject. The Magic Wand will attempt to select as many similar neighbouring grey pixels as possible based on the Tolerance setting used. Press the Shift key and you will be able to add more to the selection.


Quick Selection Tool W
Magic Wand Tool W

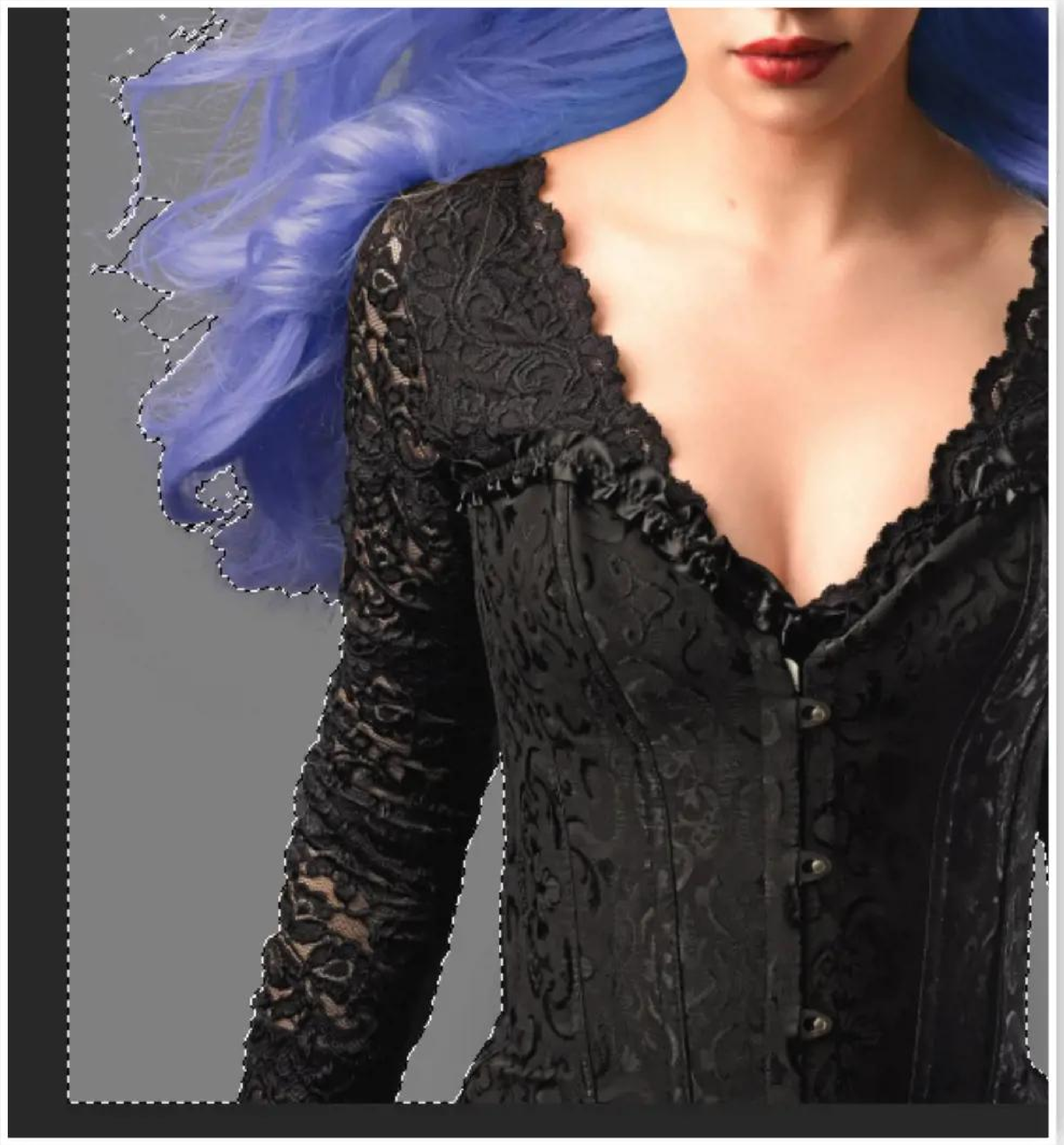

Type Select Filter 3D View Window
Tolerance: 30
☑ Anti-alias
☑ Contiguous
☐ Sam
5% (girl, RGB/8
Set range when sampling color
GB/8#)

06 First, you need to create a mask of your subject. Click on the 'girl' layer to make it active. Go to the Toolbar and select the Magic Wand Tool (W). Make the Tolerance of the Magic Wand about 25. The buttons for Anti-alias and Contiguous should be ticked.

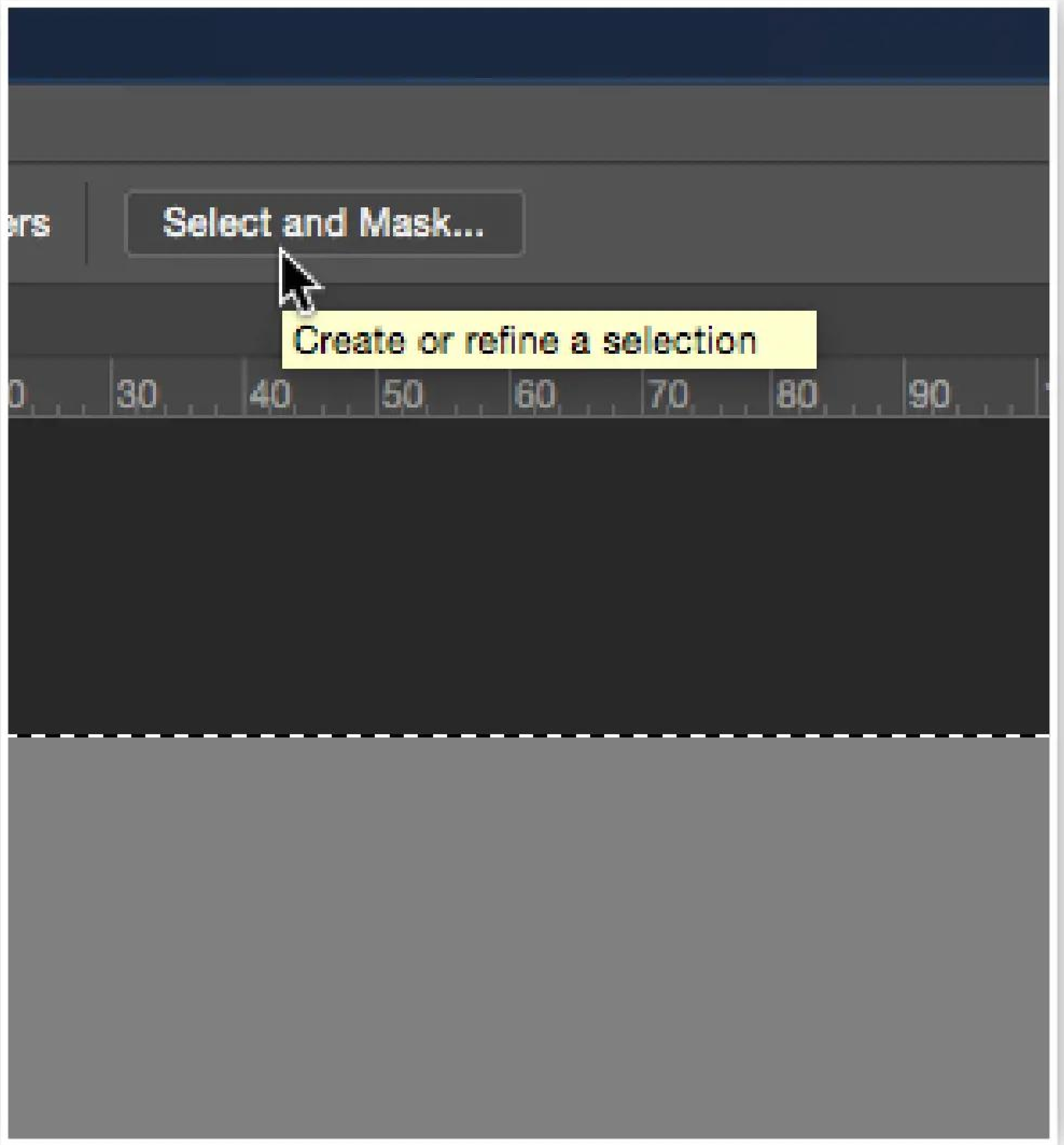




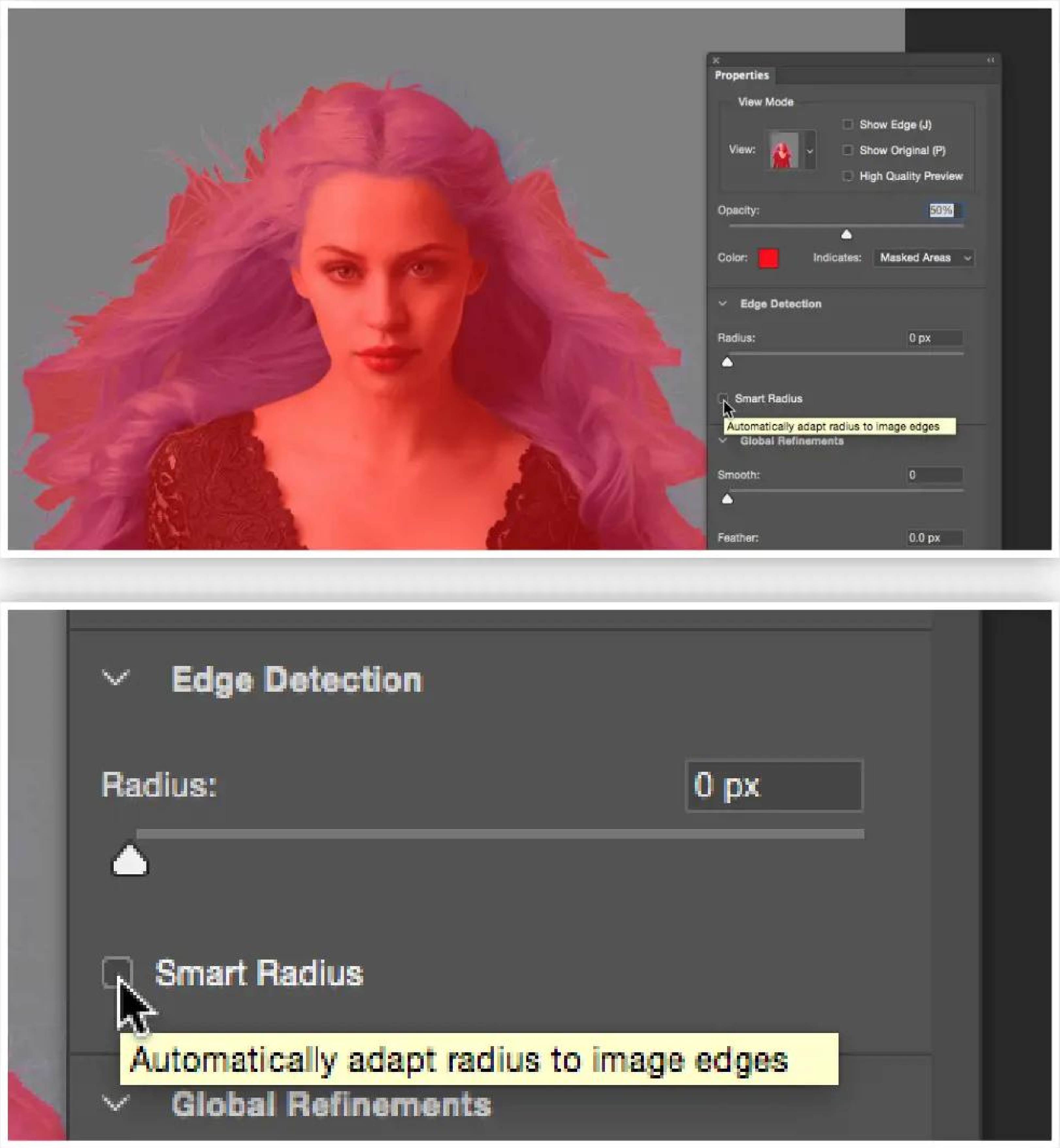
08 A small plus symbol (+) will appear next to the cursor to let you know you are now going to be adding to the selection. Keep holding the Shift key and continue adding areas of unselected grey including the gaps between the girl's arms.



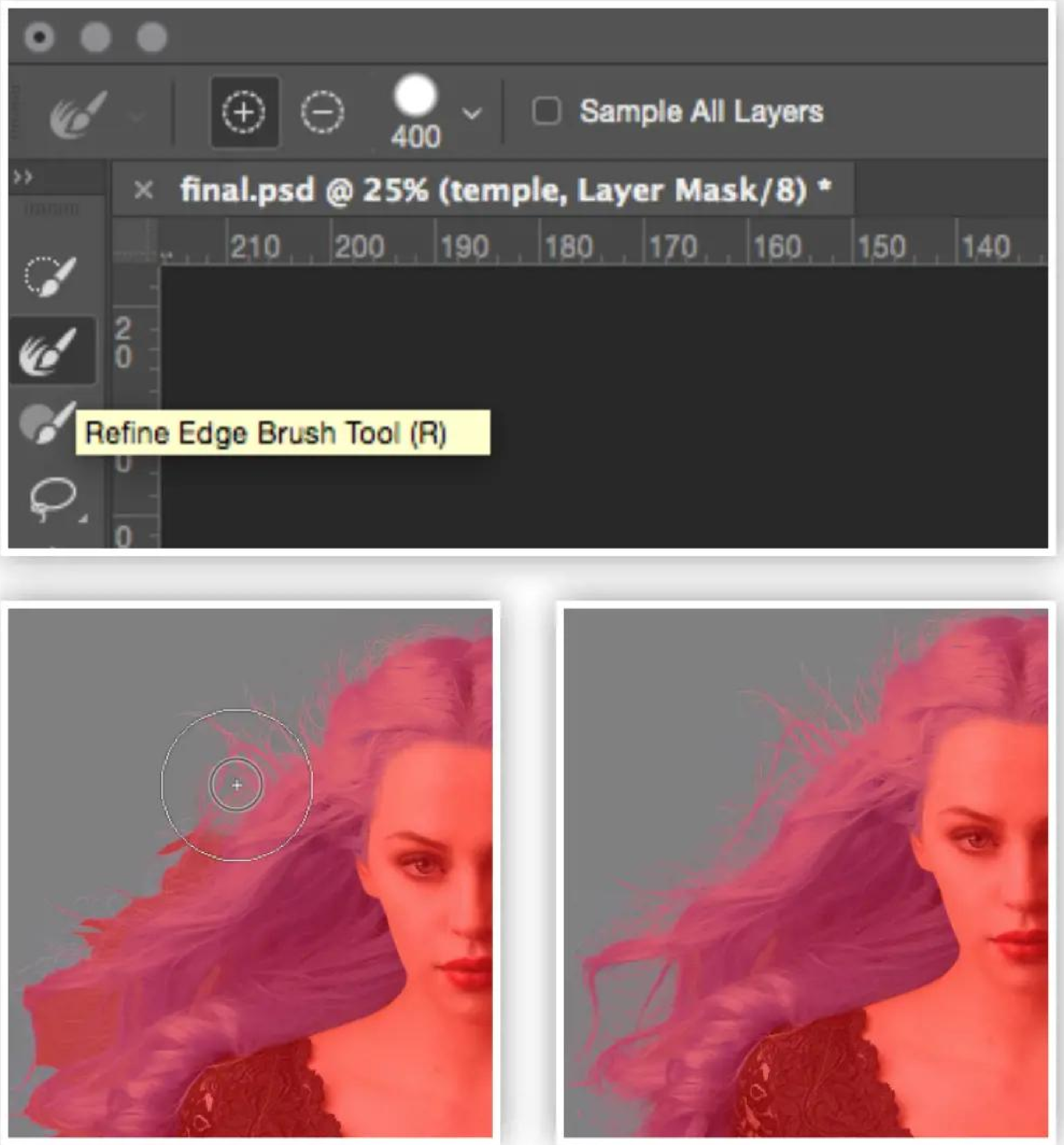
09 You should now have a selection that encompasses all the grey background around your subject as defined by the 'marching ants'. The selection doesn't have to be pixel perfect but you can improve the selection in the next step.


ers
Select and Mask...
Create or refine a selection
30
40
50
60
70
80
90

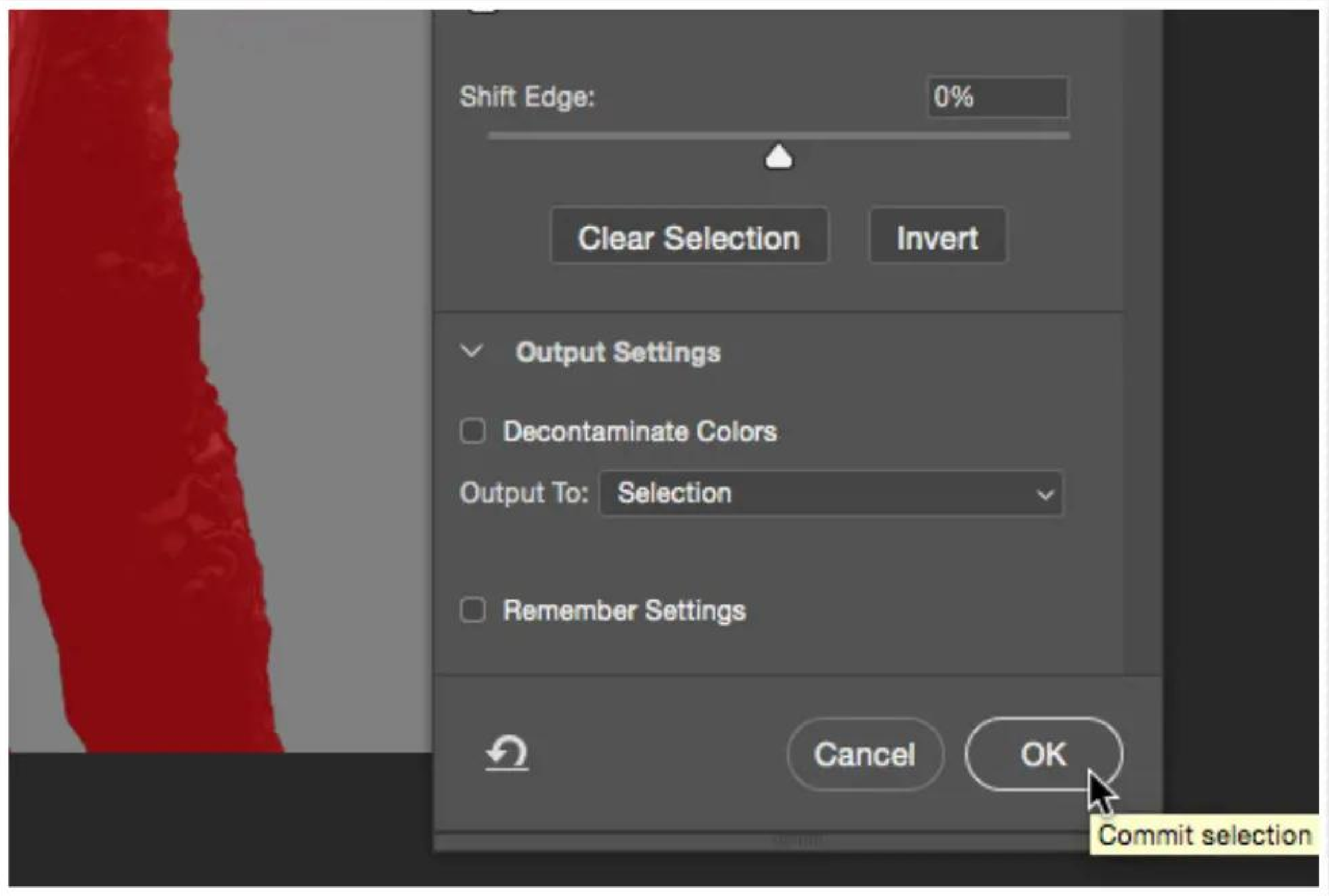
10 With the selection still active, go to the top tool options bar and click the Select and Mask button (or refine Edge if you are using Photoshop CS6). This is a specialised tool that will attempt to make a much more accurate and refined selection.


Properties
View Mode
View:
Show Edge (J)
Show Original (P)
High Quality Preview
Opacity:
Color:
Indicates:
Masked Areas
Edge Detection
Radius:
0 px
Smart Radius
Automatically adapt radius to image edges
Global Refinements
Smooth:
0
Feather:
0.0 px

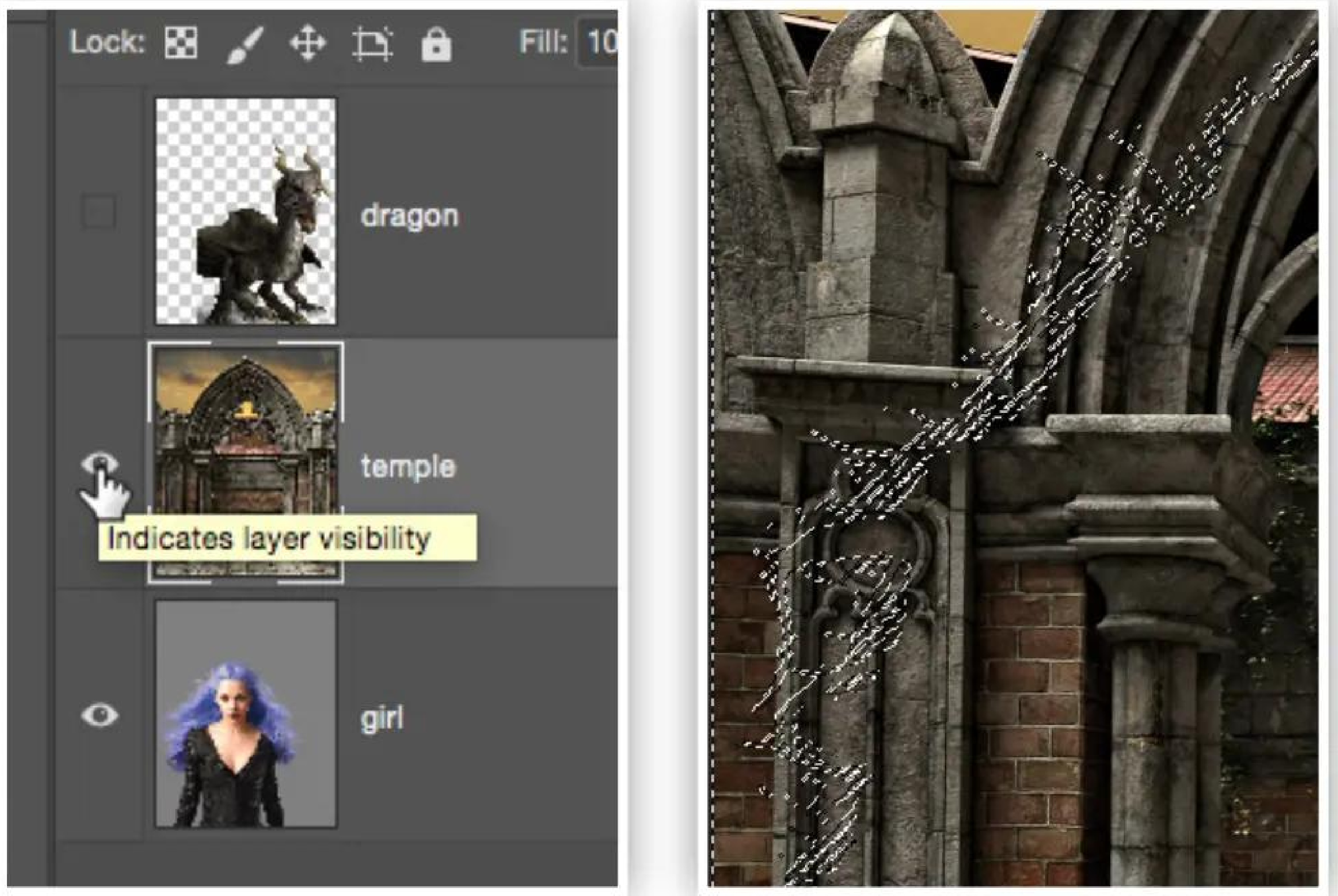
11 Before you start the refinement. Make sure the Smart Radius button is ticked. This will automatically adapt to the edges it detects in the image for as good a selection as possible. In most cases, the default settings are usually good enough to get a well-refined selection.


400
Sample All Layers
final.psd @ 25% (temple, Layer Mask/8) *
210
200
190
180
170
160
150
140
Refine Edge Brush Tool (R)

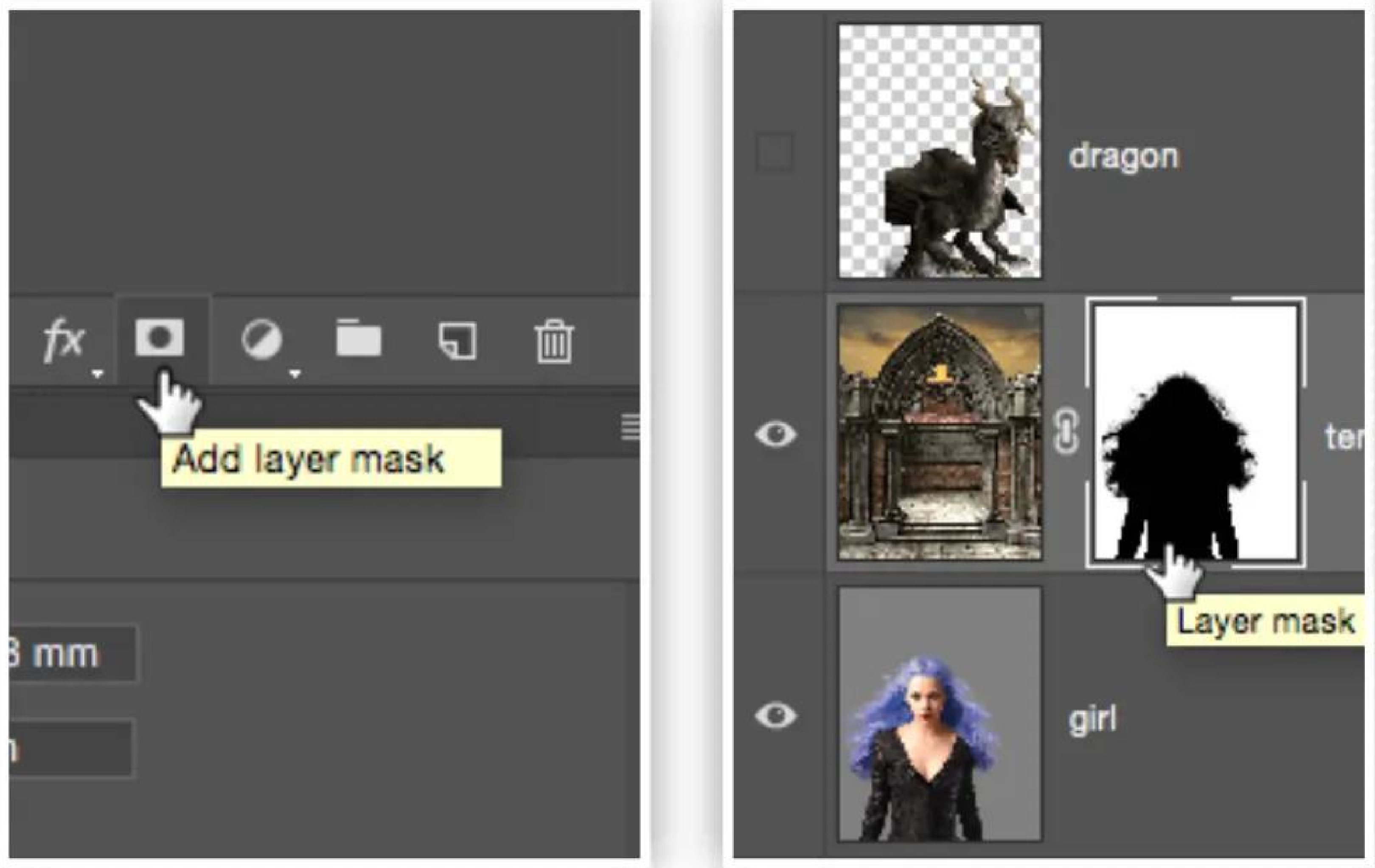
12 Use a Refine Edge Brush Tool (R) of about 400 pixels or small and paint along the areas where the girl's hair touches the grey background. You will see the edges adapt and improve as you brush along the outline of the girl.


Shift Edge:
0%
Clear Selection
Invert
Output Settings
Decontaminate Colors
Output To: Selection
Remember Settings
Cancel
OK
Commit selection

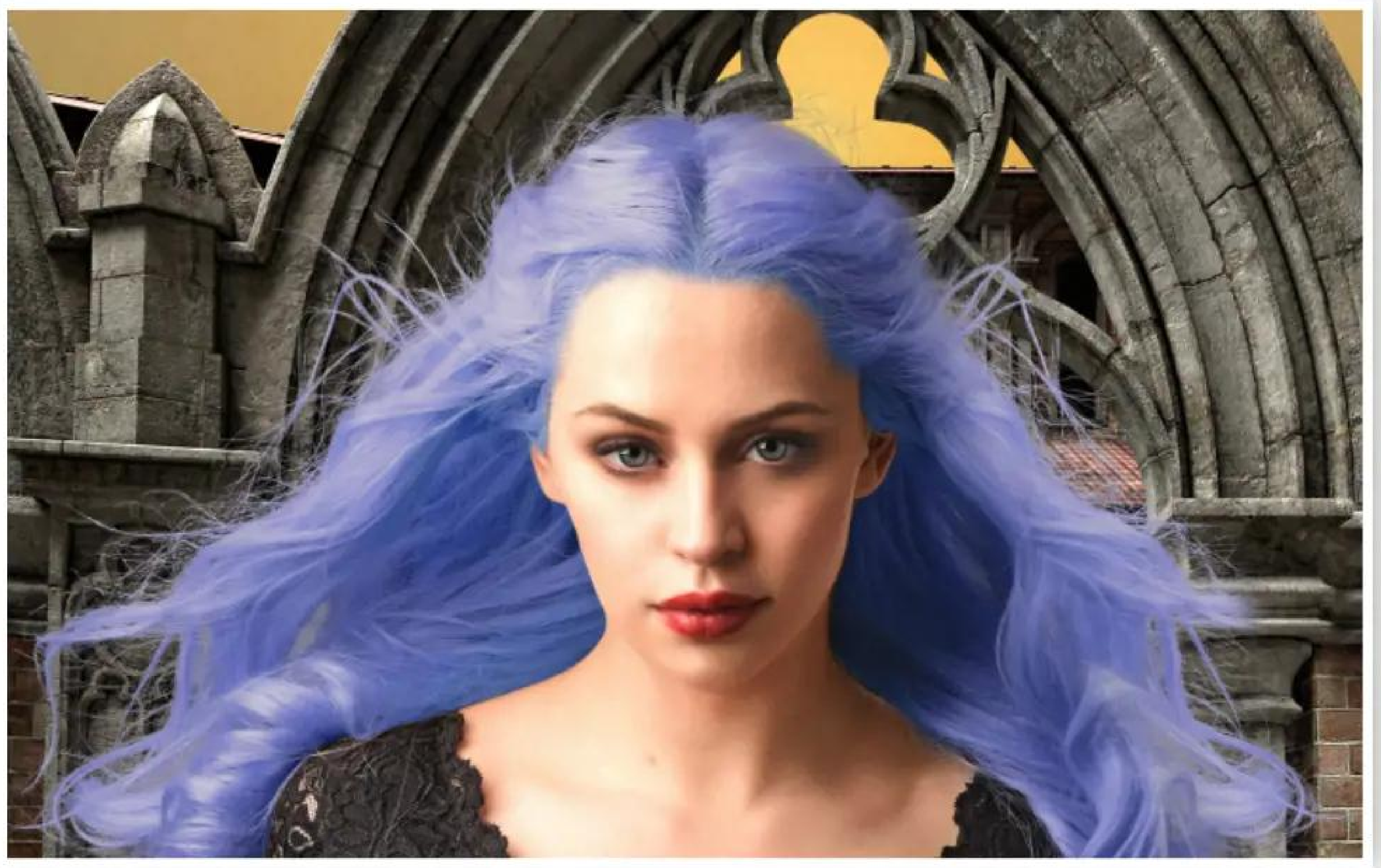
13 Keep brushing until you're happy the tool has refined the mask as much as it can. Even if it isn't a perfect refinement, it will be more than adequate for our needs. Click OK to proceed and the Select and Mask tool will return you to your main document.


Lock:
Fill: 10
dragon
temple
Indicates layer visibility
girl

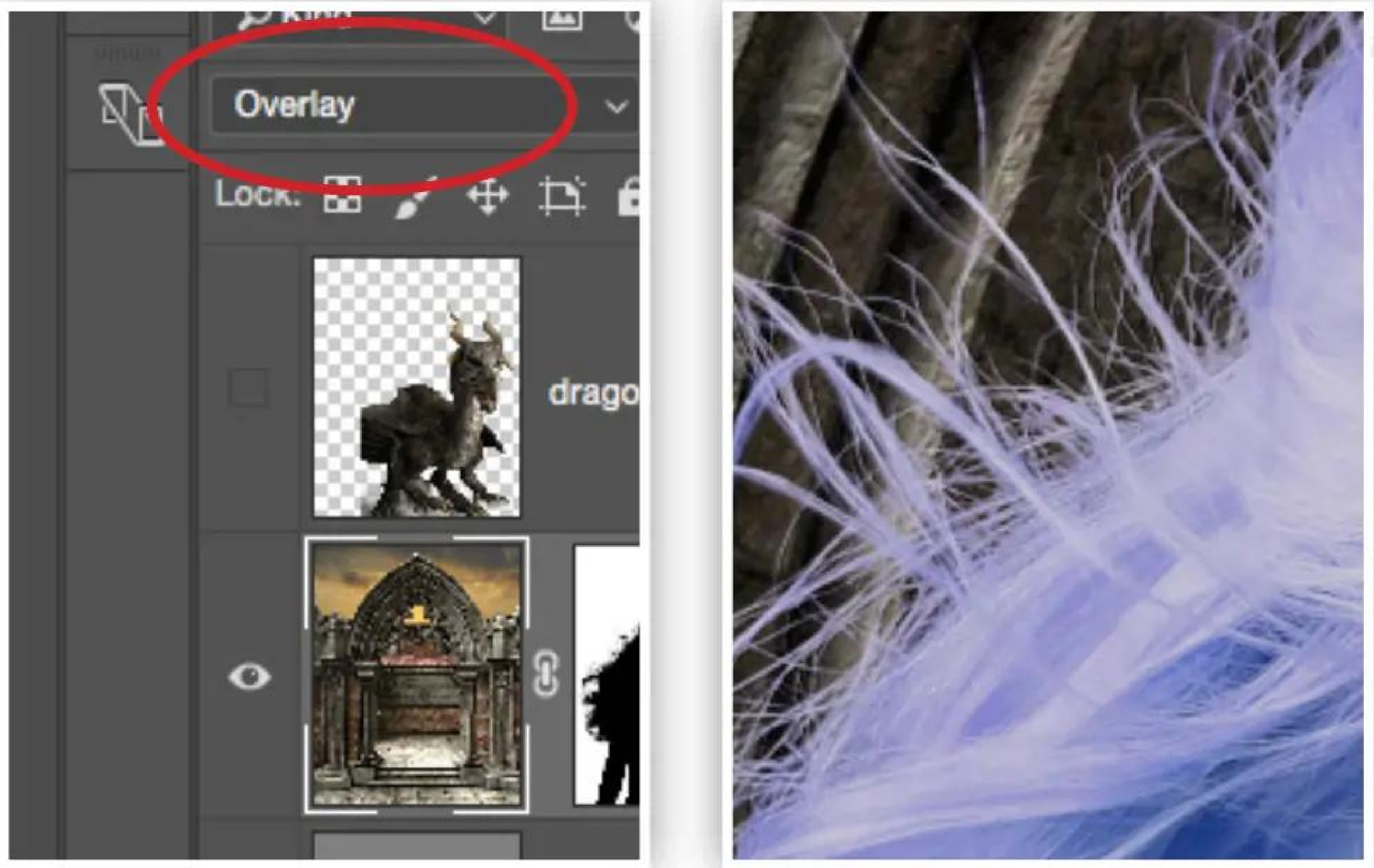
14 You will now have your improved selection active. Click on the 'temple' layer to make it active and click the eye icon to make it visible. You will see the 'marching ants' of your selection overlaid on the temple image.


fx
Add layer mask
3 mm
dragon
te
Layer mask
girl

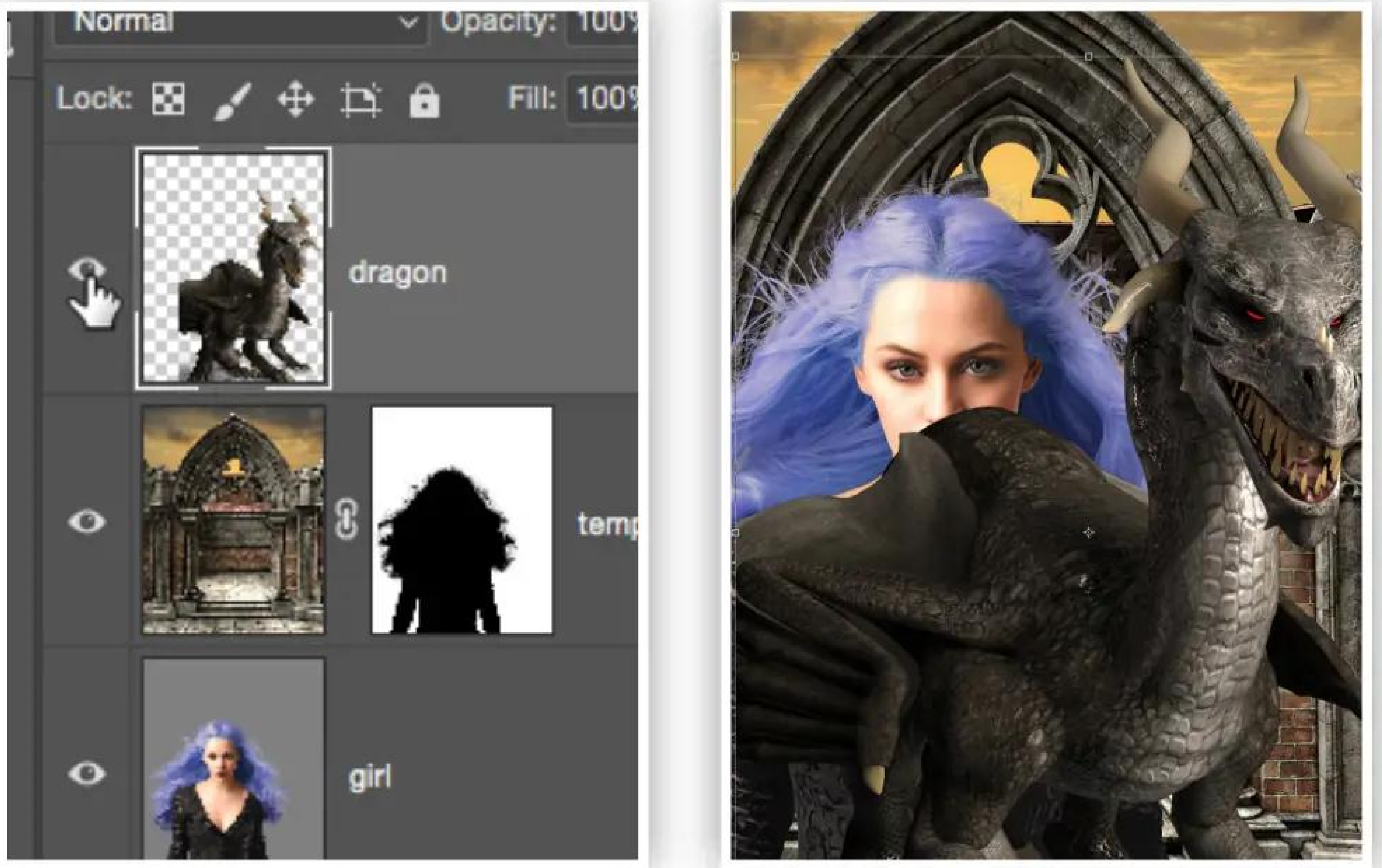
15 Make sure you keep the 'temple' layer active and go down to the layer options panel and choose Add Layer Mask. A mask will then be added to the 'temple' layer. It will be a black silhouette of your subject and white everywhere else.



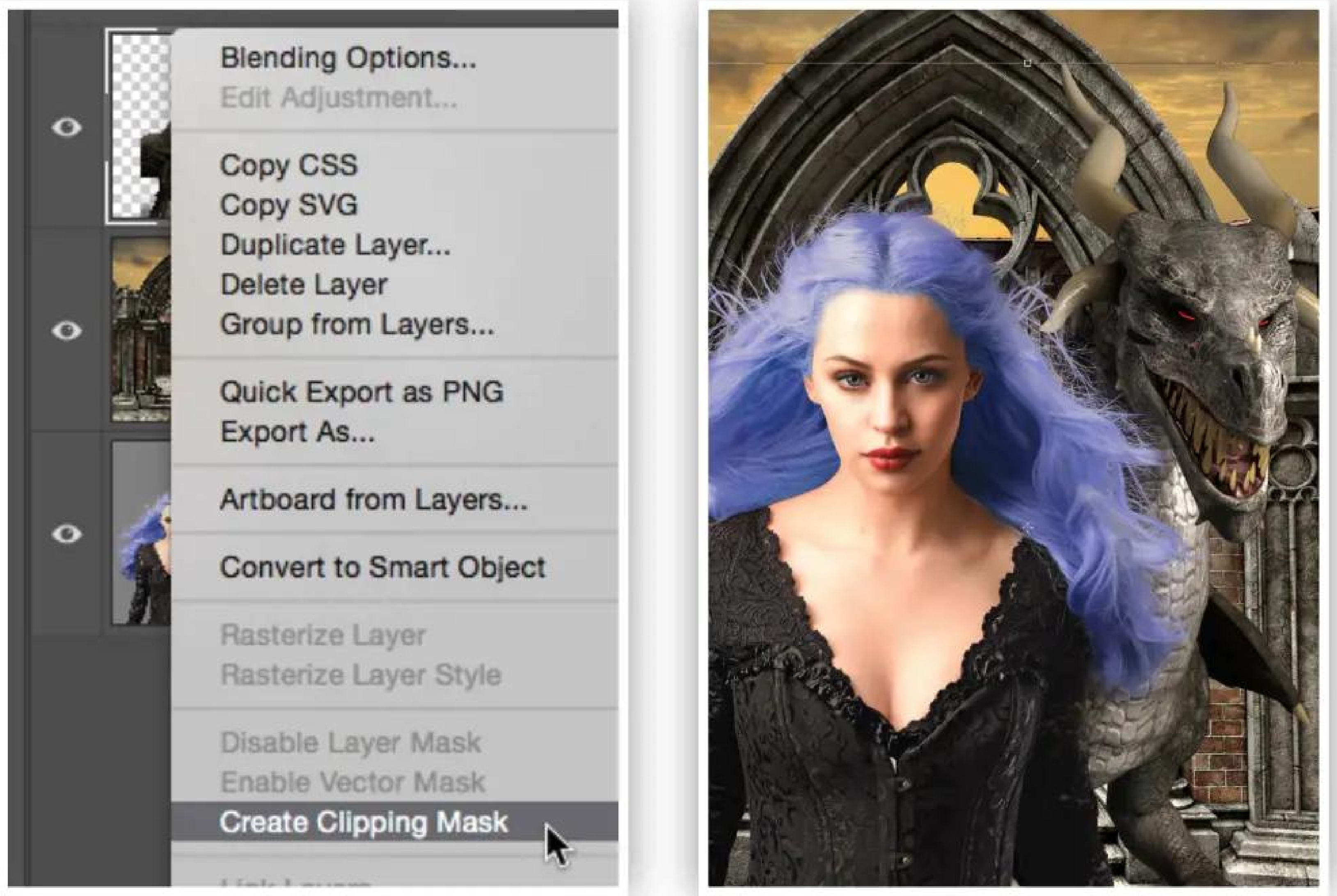
16 The area of the black mask is essentially concealing that part of the 'temple' layer, allowing the image of the girl to show through from underneath, but not her grey background. You can press Cmd + D to clear the active selection.


Overlay
Lock:
drago

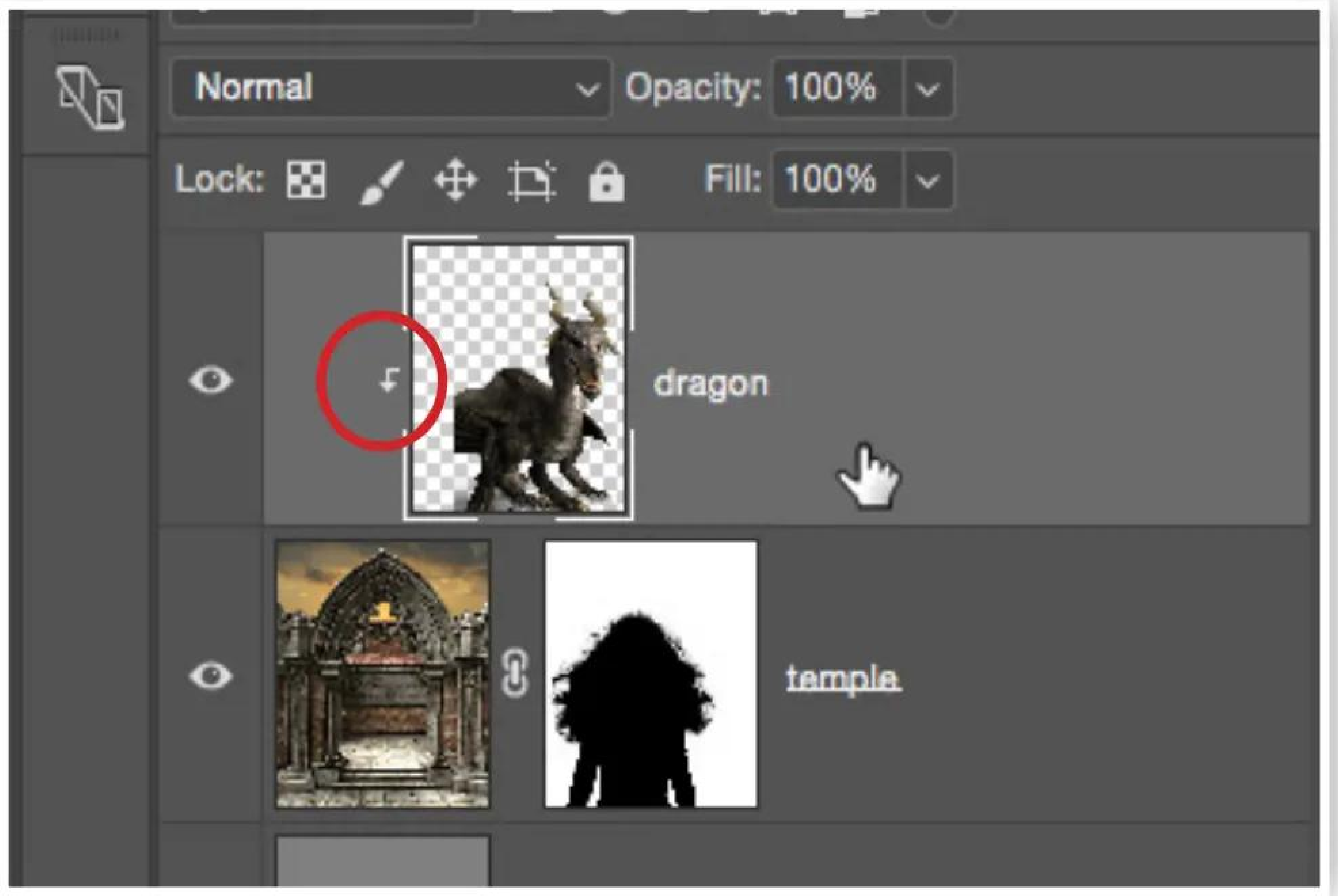
17 Set the 'temple' layer Blending Mode to Overlay. The image of the temple will be blended into the neutral grey colour of the image below it. The blend makes the girl seem more a part of the scene and the detail of her hair strands stays intact.


Normal
Opacity: 100
Lock:
Fill: 100
dragon
temp
girl

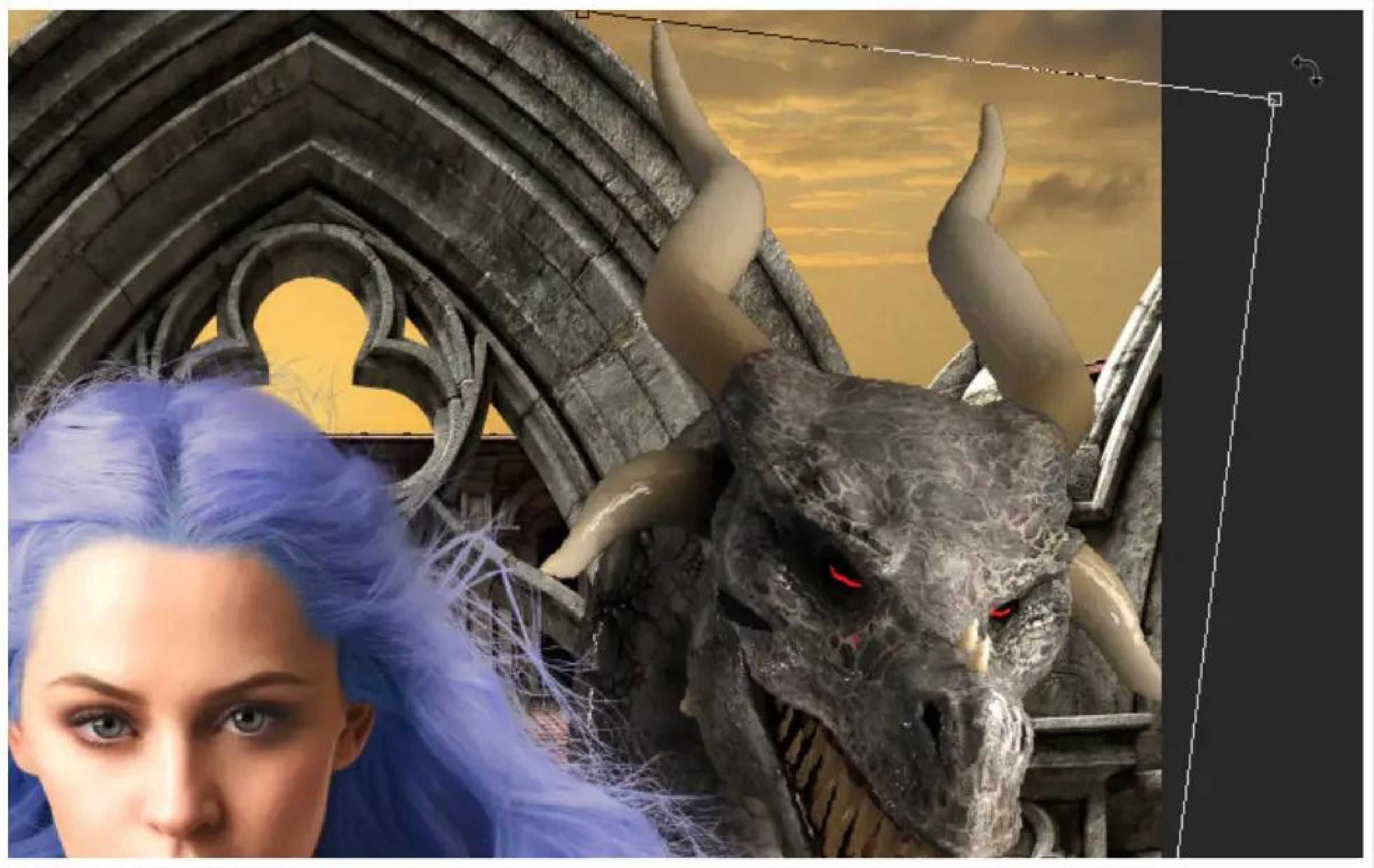
18 Click on the 'dragon' layer to make it active and click its visibility icon to turn it back on. Currently, it appears over the top of the girl. We need to be able to make it look like it is standing behind her by using some layer-based techniques.


Blending Options...
Edit Adjustment...
Copy CSS
Copy SVG
Duplicate Layer...
Delete Layer
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object
Rasterize Layer
Rasterize Layer Style
Disable Layer Mask
Enable Vector Mask
Create Clipping Mask

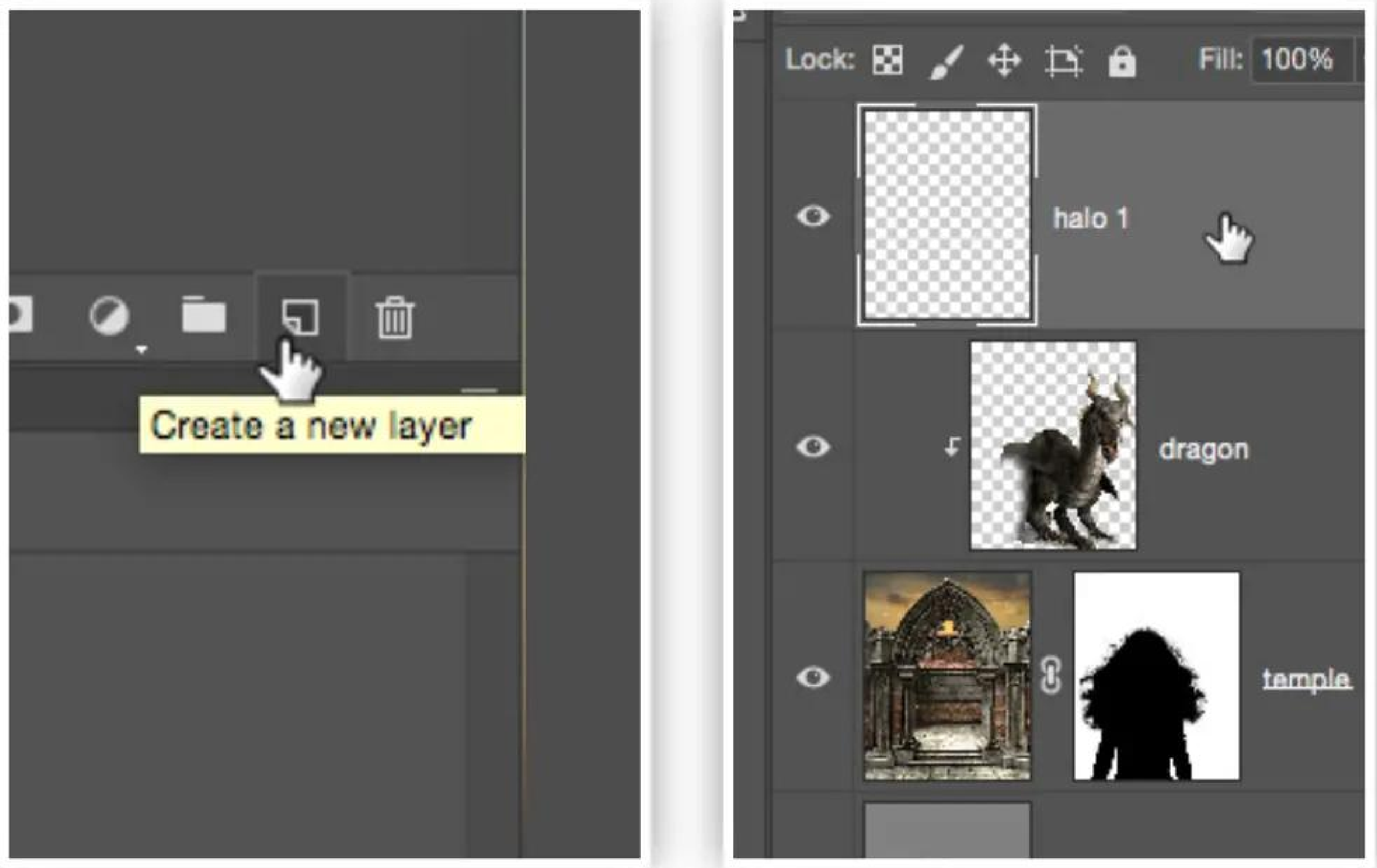
19 In the case of this particular set of layers and the way they are being used, we need a specific approach. If you right-click on the 'dragon' layer, it will call up a menu. Choose Create Clipping Mask. When you do, it will suddenly appear behind the girl even though she is on a solid layer.


Normal
Opacity: 100%
Lock:
Fill: 100%
dragon
temple

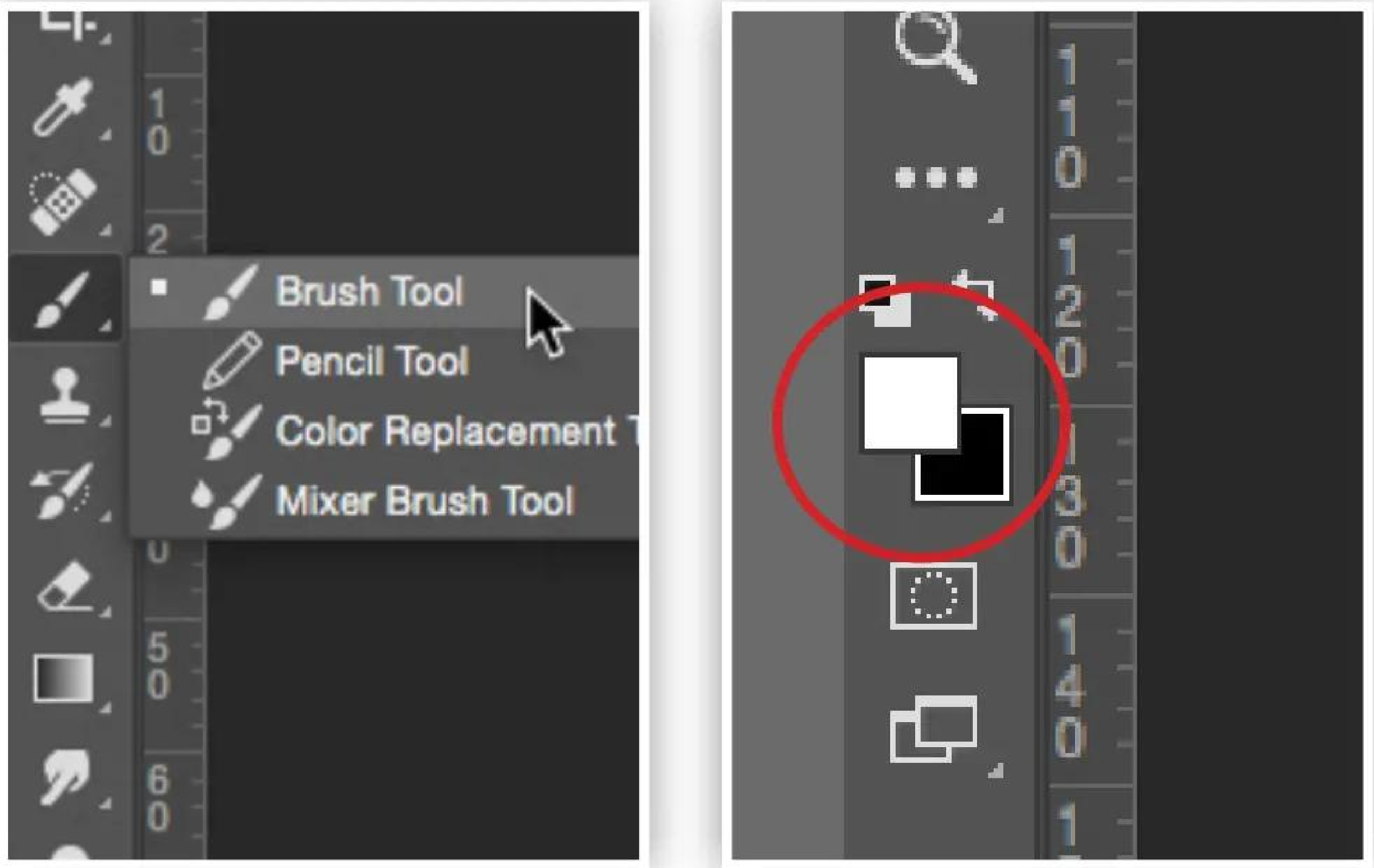
20 When you clip the 'dragon' layer, it automatically uses the mask of the layer directly below it. In this case, the mask created of the girl's outline. If you look closely at the left hand side of your layer thumbnail, you will see a small arrow to indicate it is currently clipped.



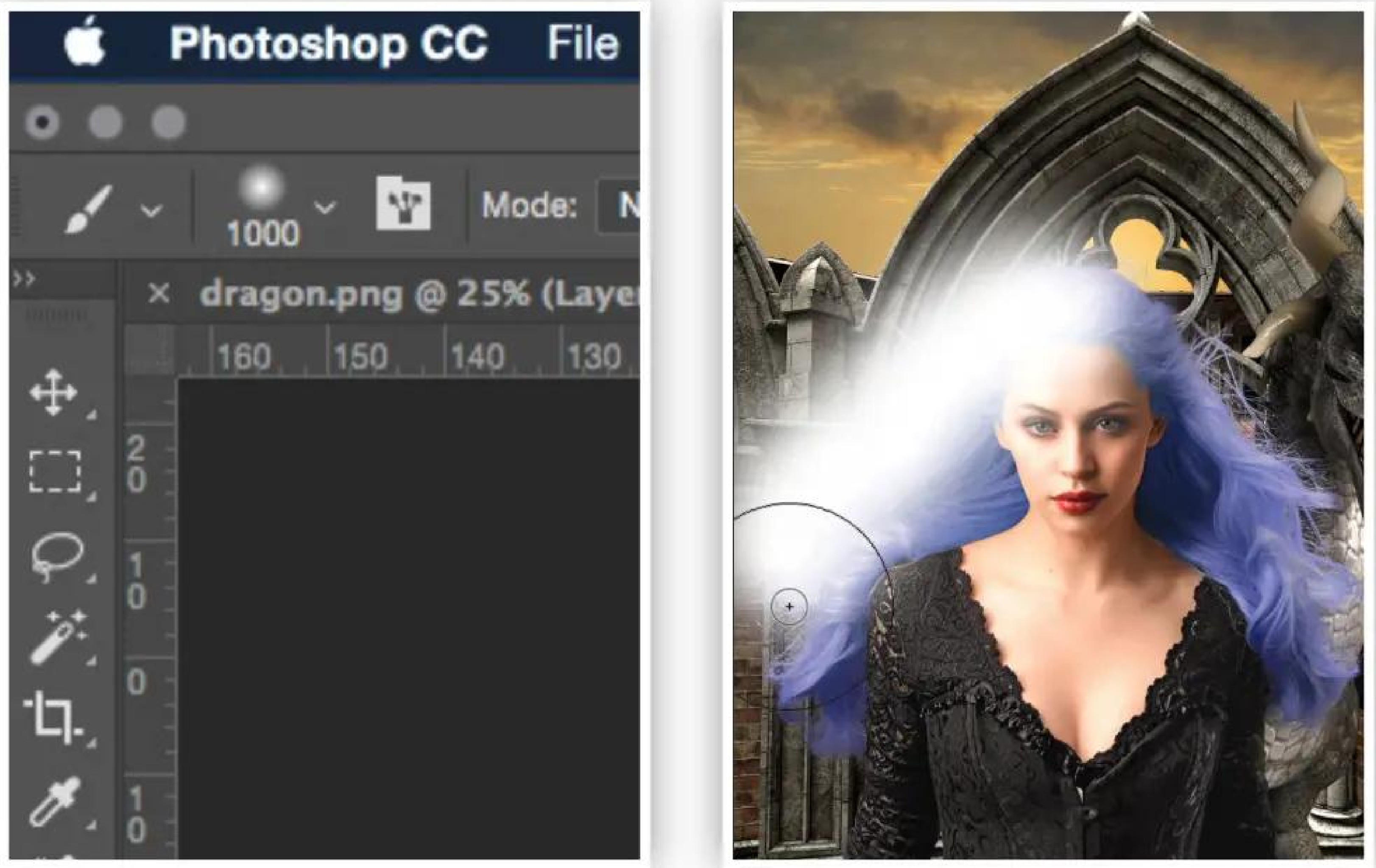
21 If you want, you can move, rotate and scale the dragon until you have it how you want it within the composition. Press V to use the Move Tool, or press Cmd + T to use the Free Transform Tool to arrange, move and scale it to your taste.


Create a new layer
Lock:
Fill: 100%
halo 1
dragon
temple

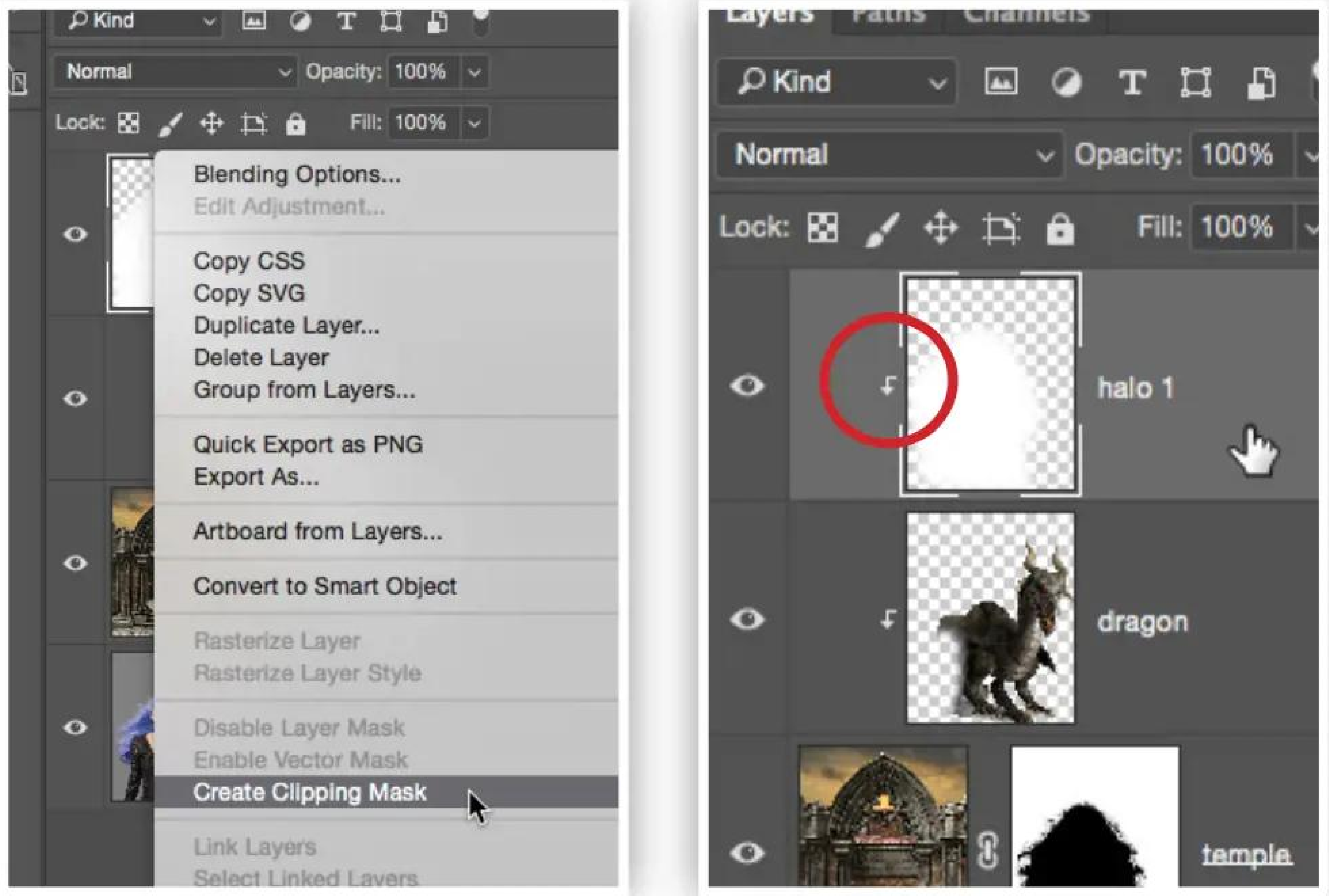
22 To add a little separation between our characters to help them stand out next to each other, we can add a small halo to each. Click on the Create New Layer button at the bottom of the layers palette. Name this new layer 'halo 1'.


Brush Tool
Pencil Tool
Color Replacement T
Mixer Brush Tool

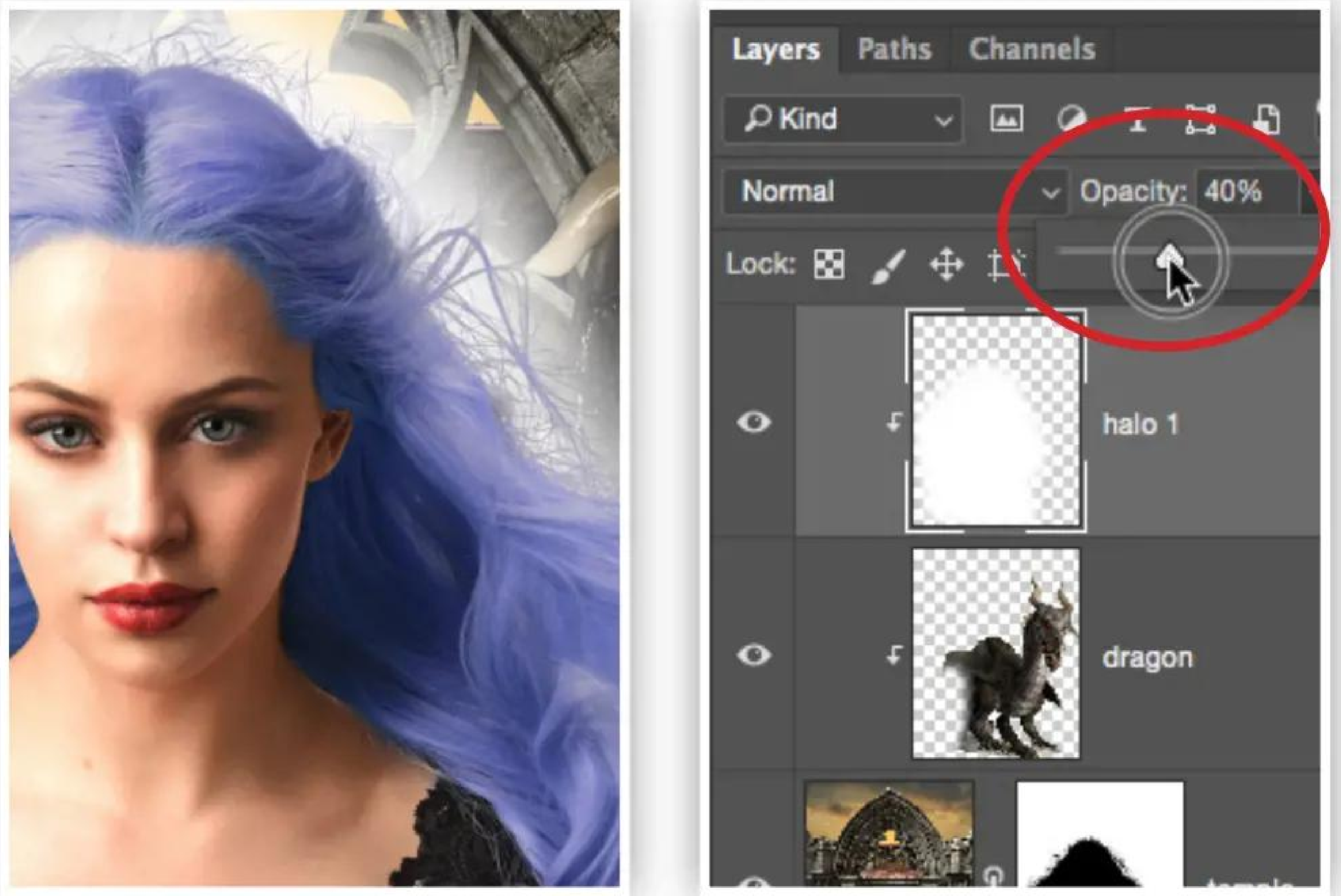
23 Make sure that the 'halo 1' layer is selected and active and then go to the toolbar and select the Brush Tool (B). Make sure your foreground colour is set to white. We can use a white brush to create a soft, pale halo around our character.


Photoshop CC
File
1000
Mode:
dragon.png @ 25% (Laye

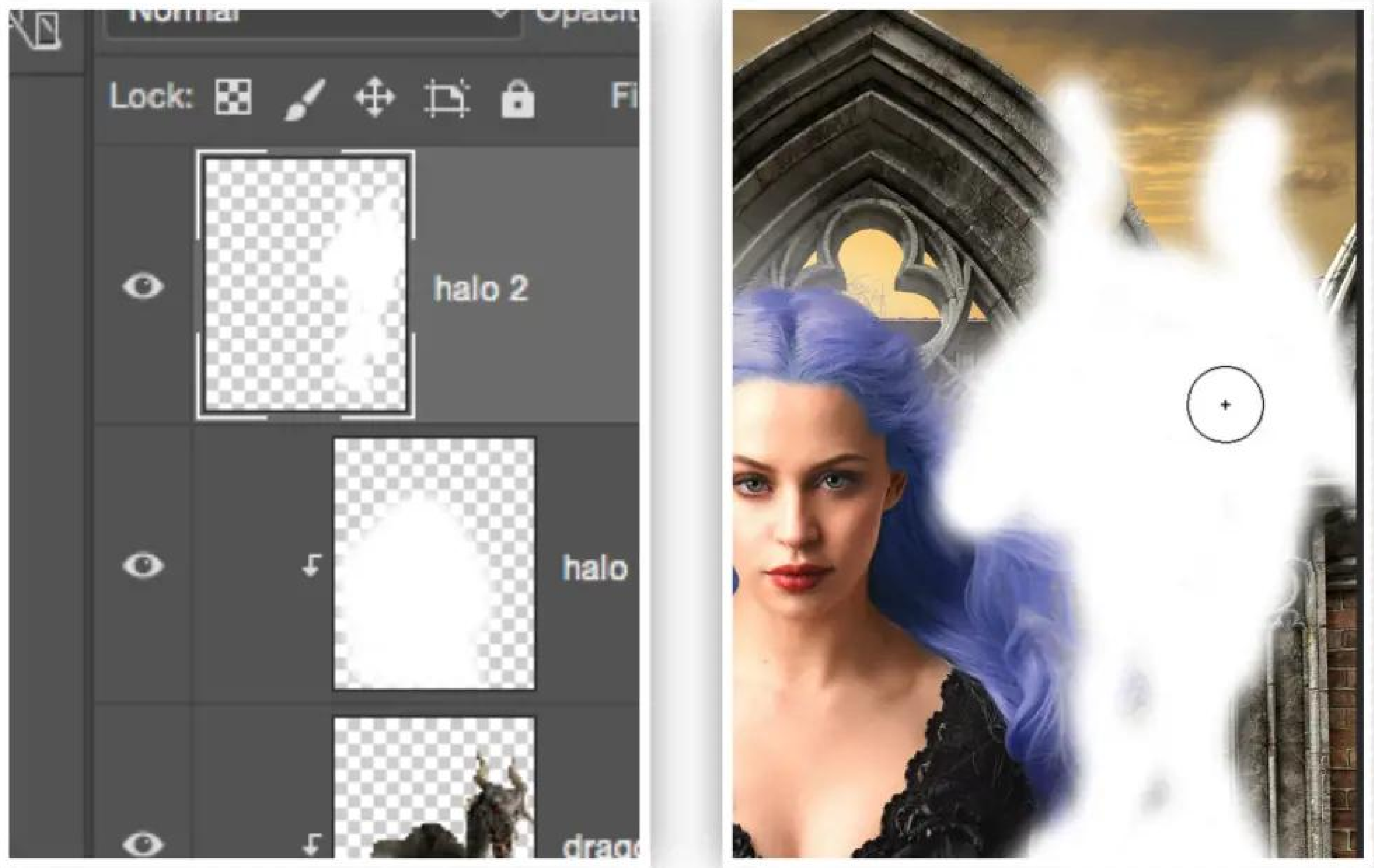
24 Choose a large soft brush of about 1000 pixels from the Tool Options panel at the top of the screen. Make sure Opacity and Flow are both at 100%. Begin to paint a white halo around the outline of the girl. You will start to cover her up, but that's not a problem.


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Blending Options...
Edit Adjustment...
Copy CSS
Copy SVG
Duplicate Layer...
Delete Layer
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object
Rasterize Layer
Rasterize Layer Style
Disable Layer Mask
Enable Vector Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Layers
Paths
Channels
halo 1
dragon
temple

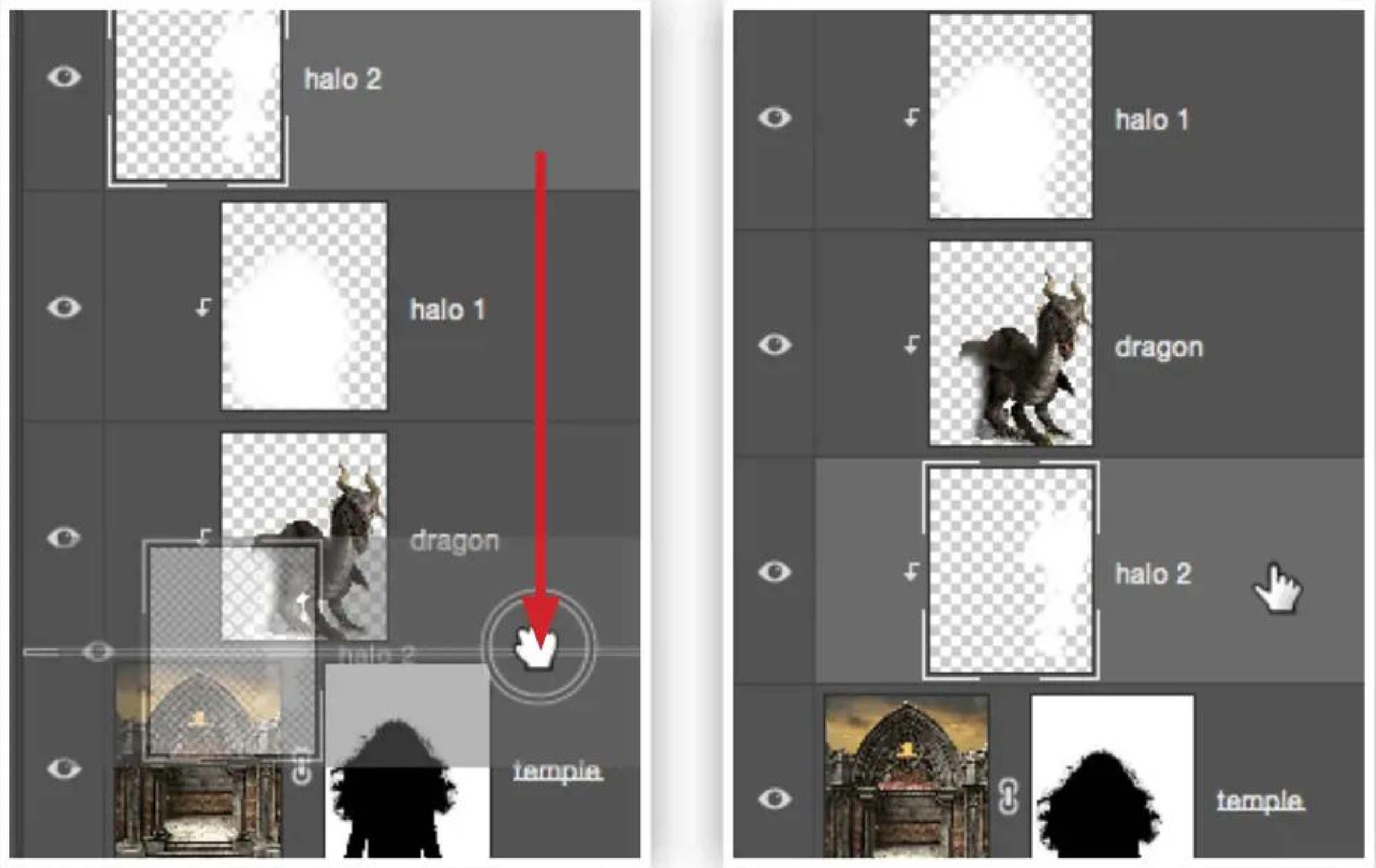
25 Right-click on the 'halo 1' layer and choose the Create Clipping Mask option from the menu that appears. In the same way the dragon inherited the mask properties from the 'temple' layer mask, the 'halo 1' layer will do the same.


Layers
Paths
Channels
Kind
Normal
Opacity: 40%
Lock:
halo 1
dragon

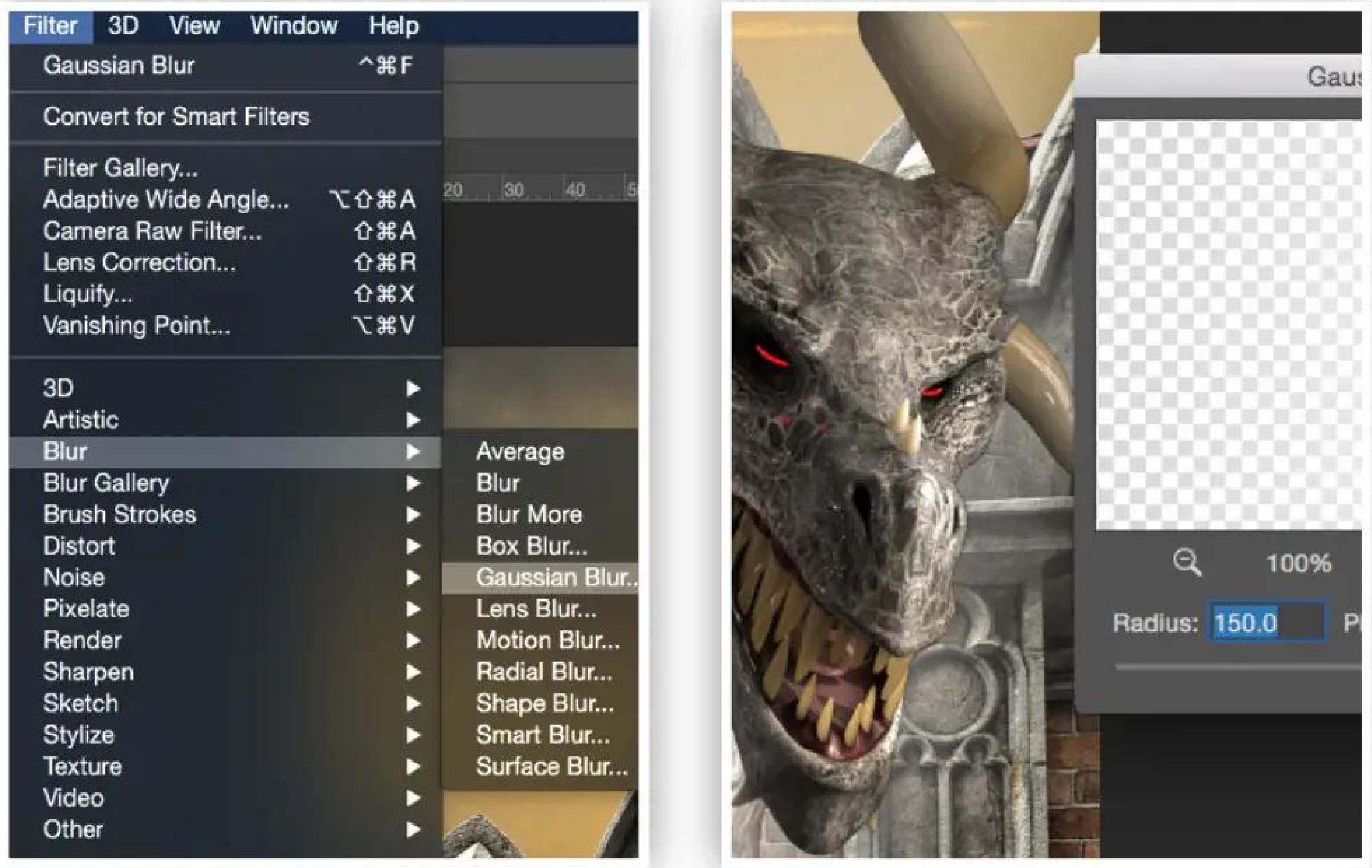
26 The halo now appears to be behind the girl. Reduce the Opacity of the 'halo 1' layer to about 40-50%. This is just enough to create a little separation between the girl and the dragon. Keep the opacity too high and it will look odd.


Lock:
halo 2
halo

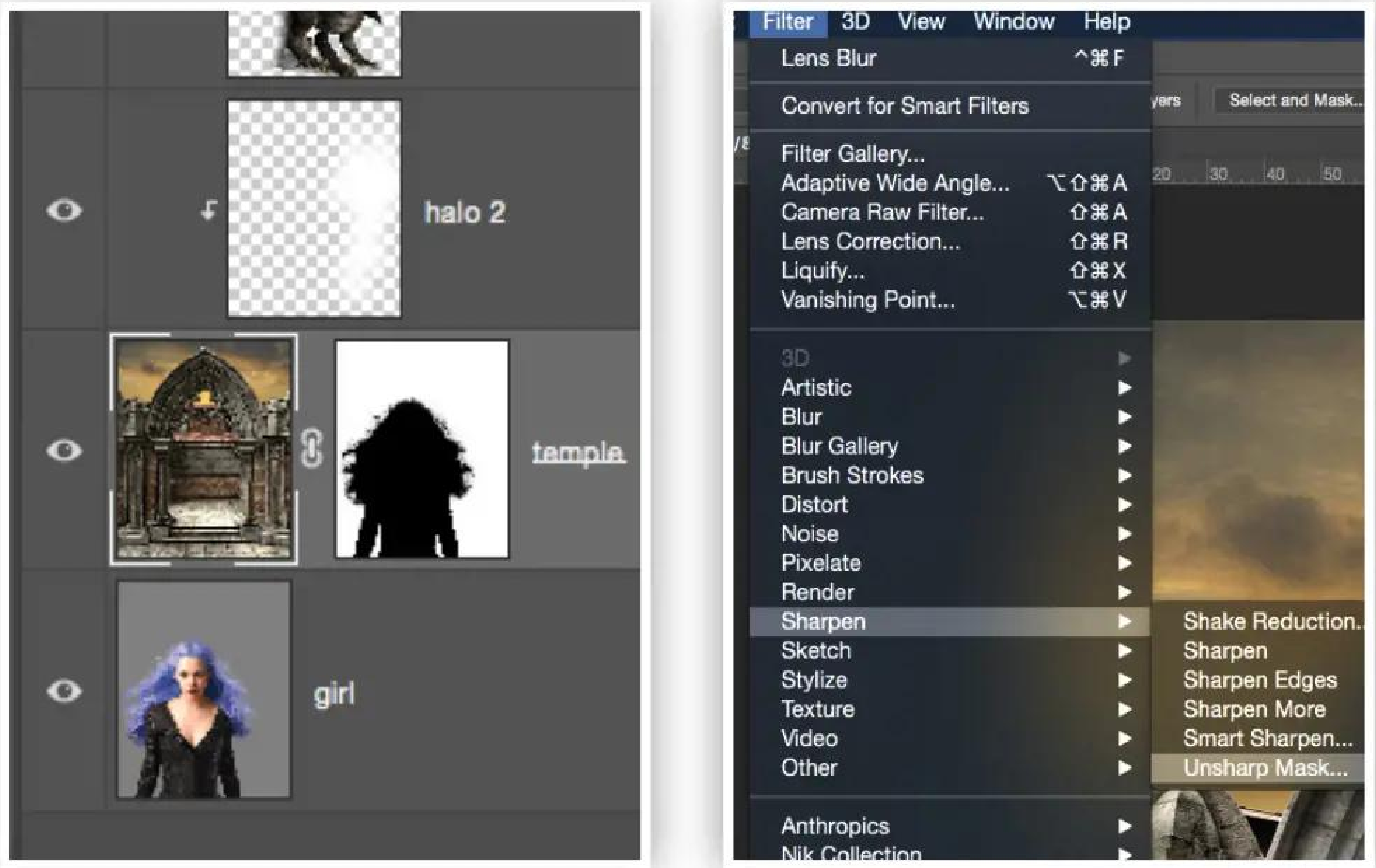
27 Now create a new layer called 'halo 2' and also paint a white halo around the outline of the dragon just as you did with the girl. Use a slightly smaller brush. You can change brush sizes by pressing the left or right square bracket keys ([or]).


halo 2
halo 1
dragon
temple
halo 1
dragon
halo 2
temple

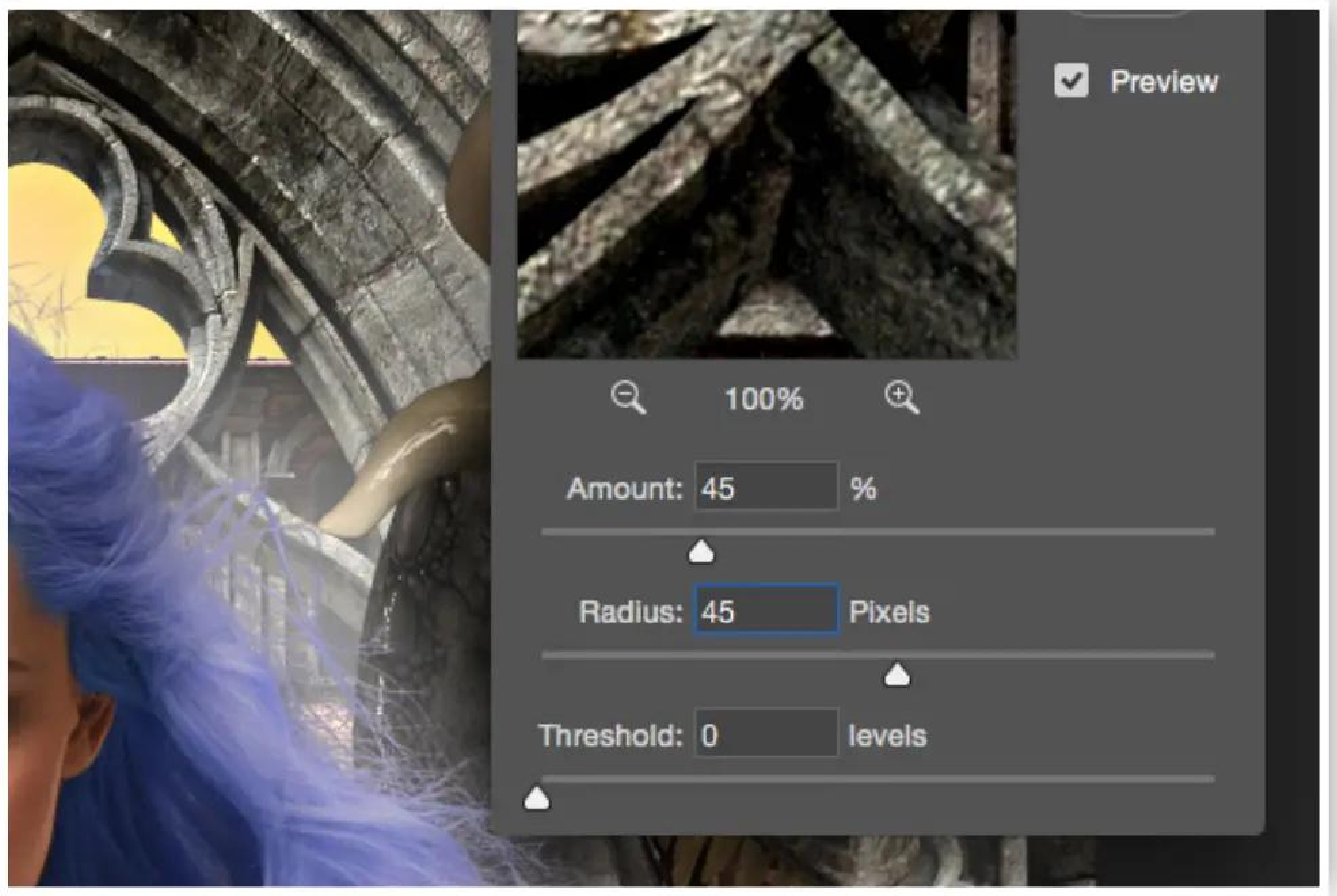
28 Left-click and drag the 'halo 2' layer so it is between the 'dragon' and 'temple' layers. When you let go of the mouse button, it will automatically be clipped to the mask in the 'temple' layer below it. The halo now appears as if it is behind the dragon.


Filter
3D
View
Window
Help
Gaussian Blur
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...
100%
Radius: 150.0

29 Reduce the Opacity of the 'halo 2' layer to about 40% and, if you want, you can go to Filter > Blur > Gaussian Blur and add a Radius value of about 150 pixels to blur and soften the halo's outline. Again, subtlety is the key to success.


halo 2
temple
girl
Filter
3D
View
Window
Help
Lens Blur
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...

30 At this point of the process, the next stage is optional, but we feel it gives images a nice gritty feel. You can add extra punch, contrast and detail to the 'temple' layer by making it active and then going to Filter > sharpen > Unsharp Mask.


☑ Preview

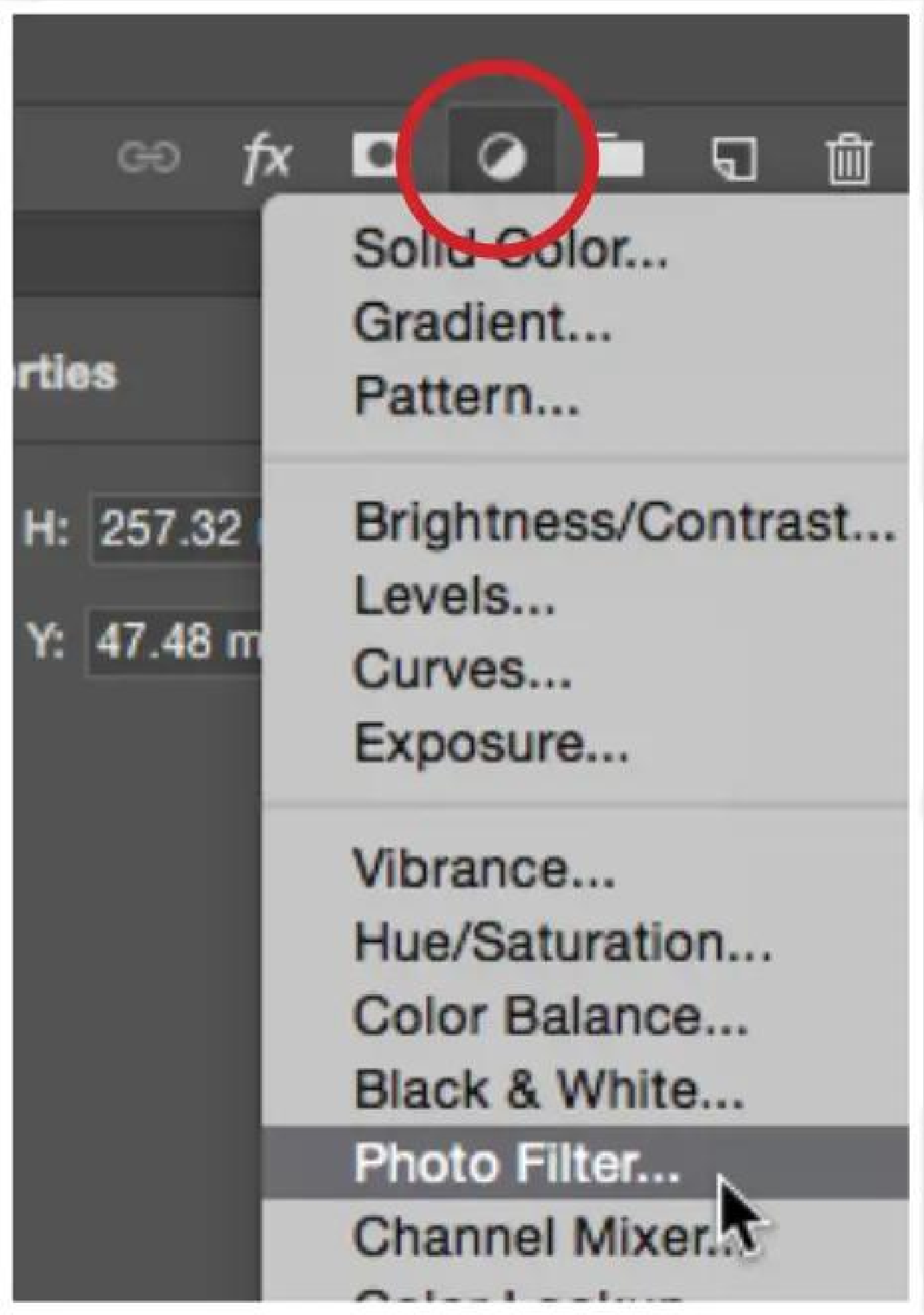
100%

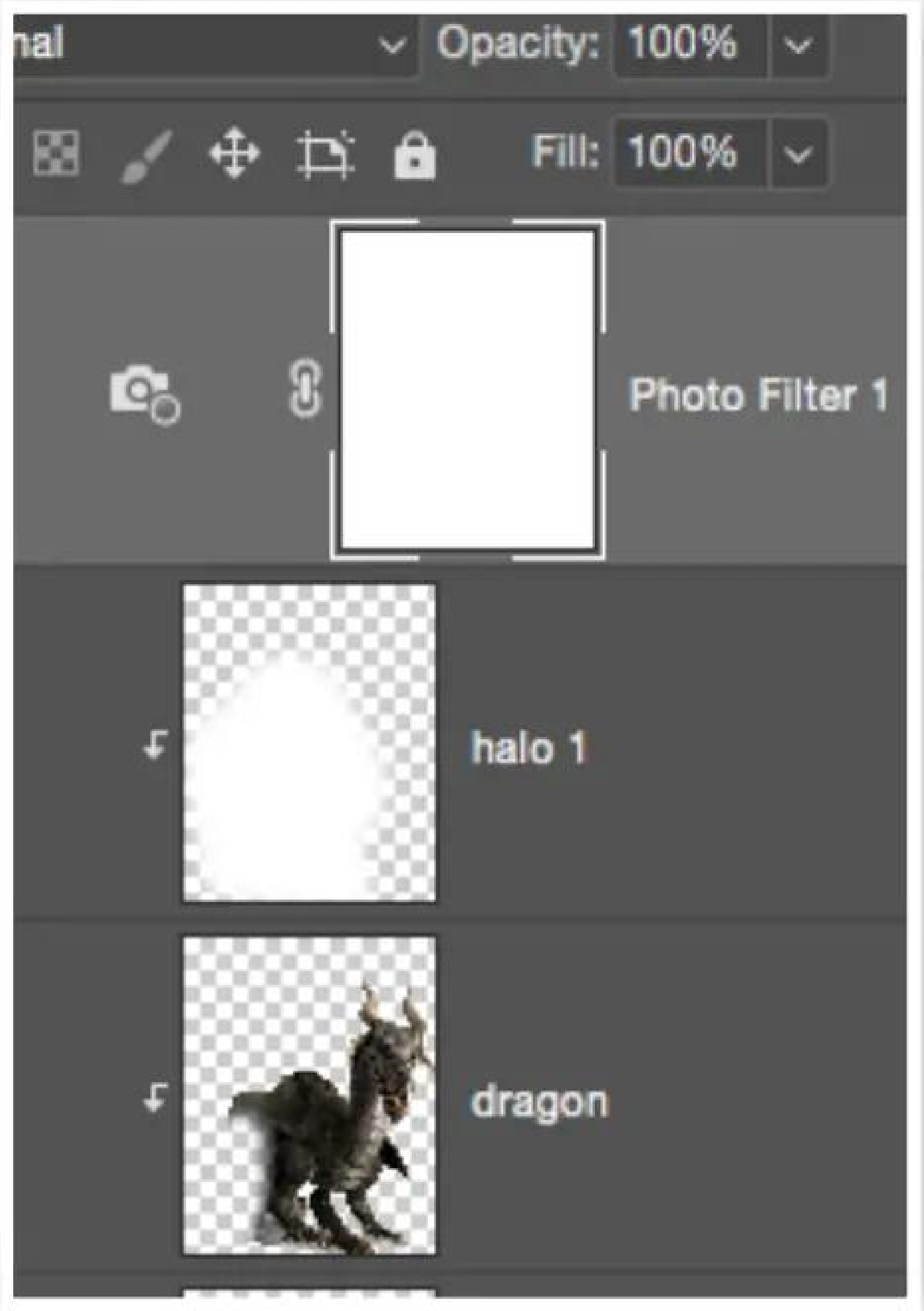
Amount: 45 %

Radius: 45 Pixels

Threshold: 0 levels

31 Make the Amount 45% and the Radius 45 pixels and click OK when done. This will not only sharpen up the temple image but add extra contrast and bring out more detail. You can do exactly the same to the image of the dragon if you wish.

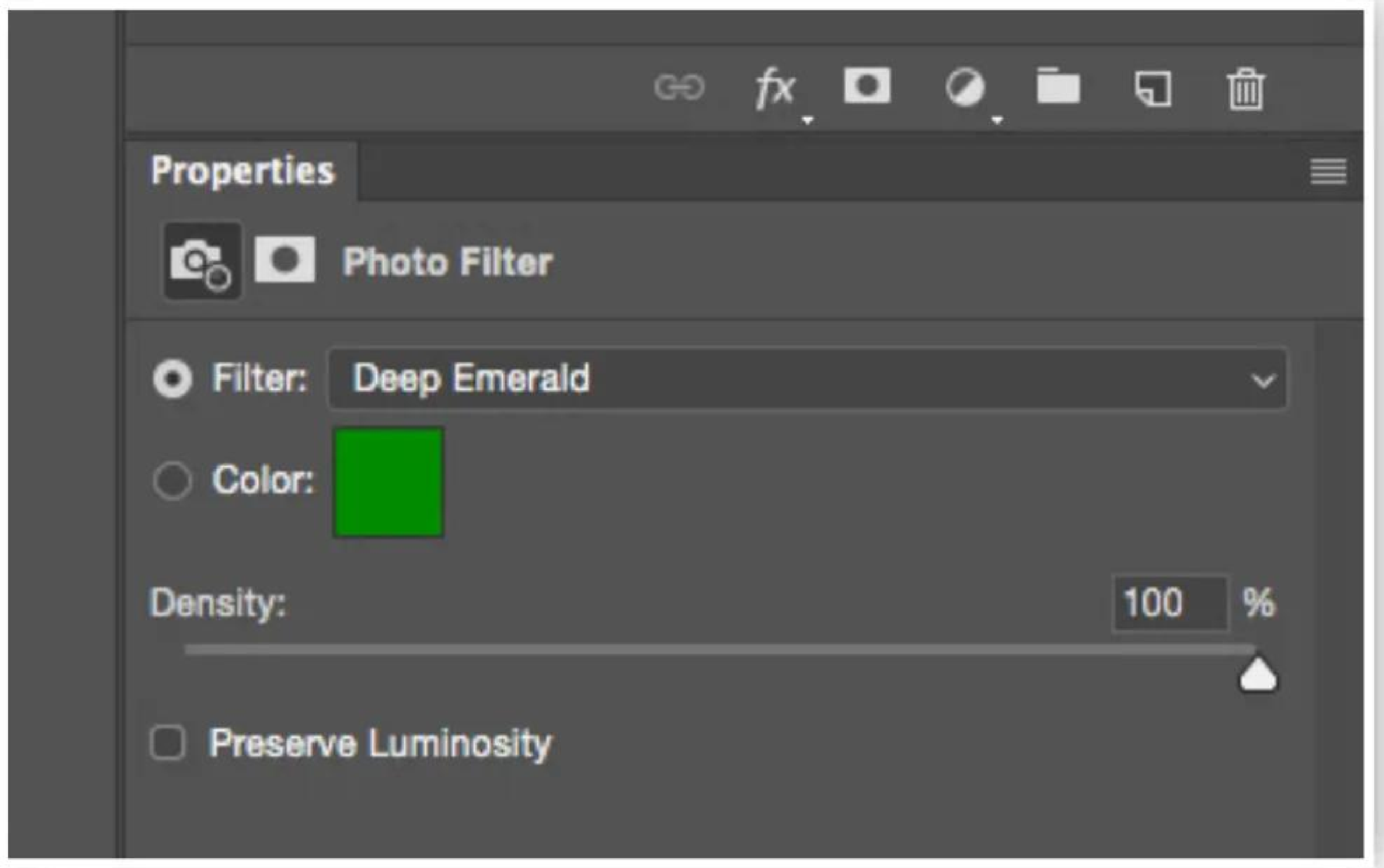

rties
H: 257.32
Y: 47.48 m
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...


Opacity: 100%

Fill: 100%

Photo Filter 1
halo 1
dragon

32 Next, click on the Add New Adjustment Layer button and choose Photo Filter from the menu. Make sure the 'Photo Filter 1' adjustment layer is at the top of your layer stack. We can use Photo Filter to add certain colour effects to the image.


Properties
Photo Filter

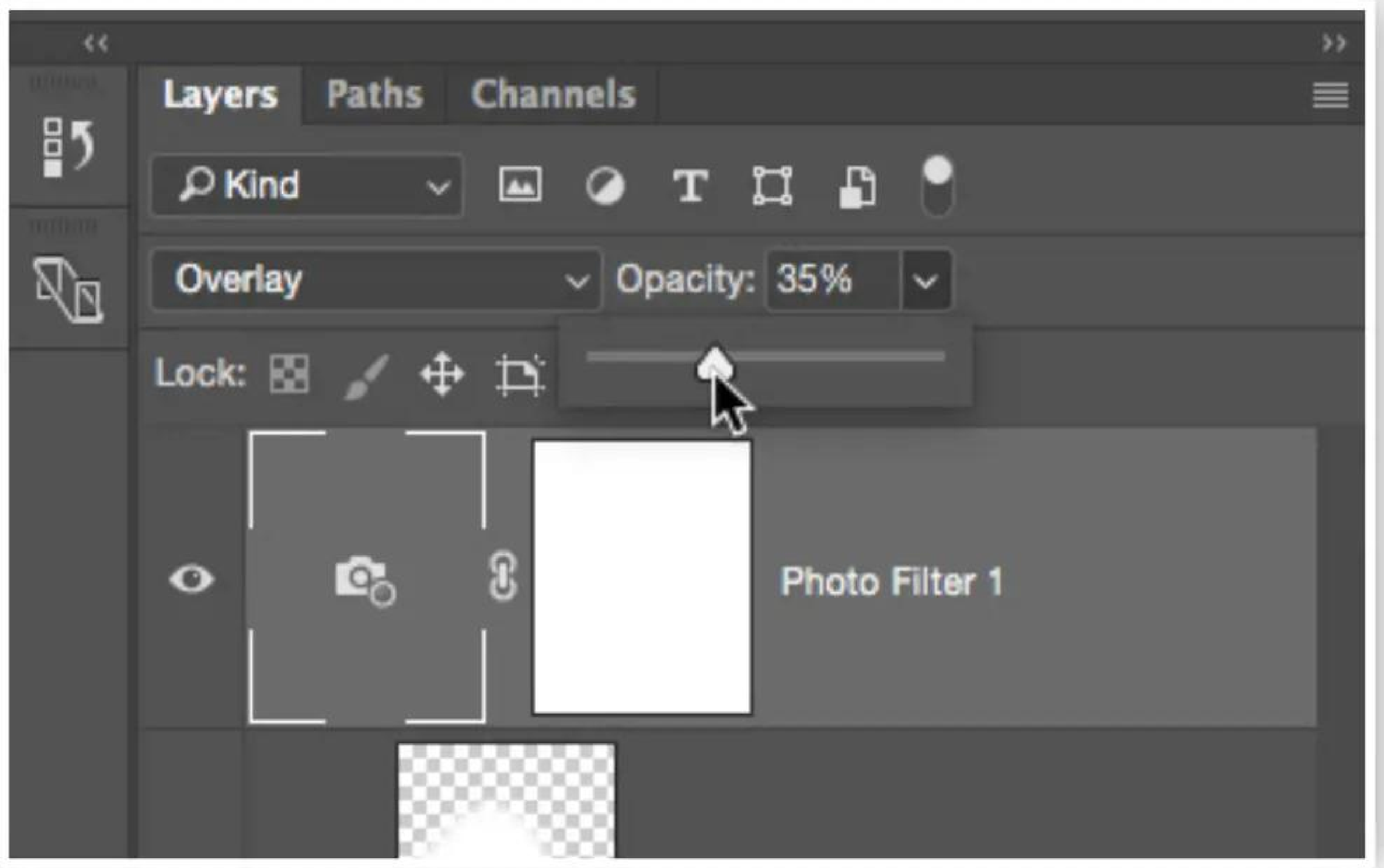
● Filter: Deep Emerald

○ Color: 🟩

Density: 100 %

☐ Preserve Luminosity

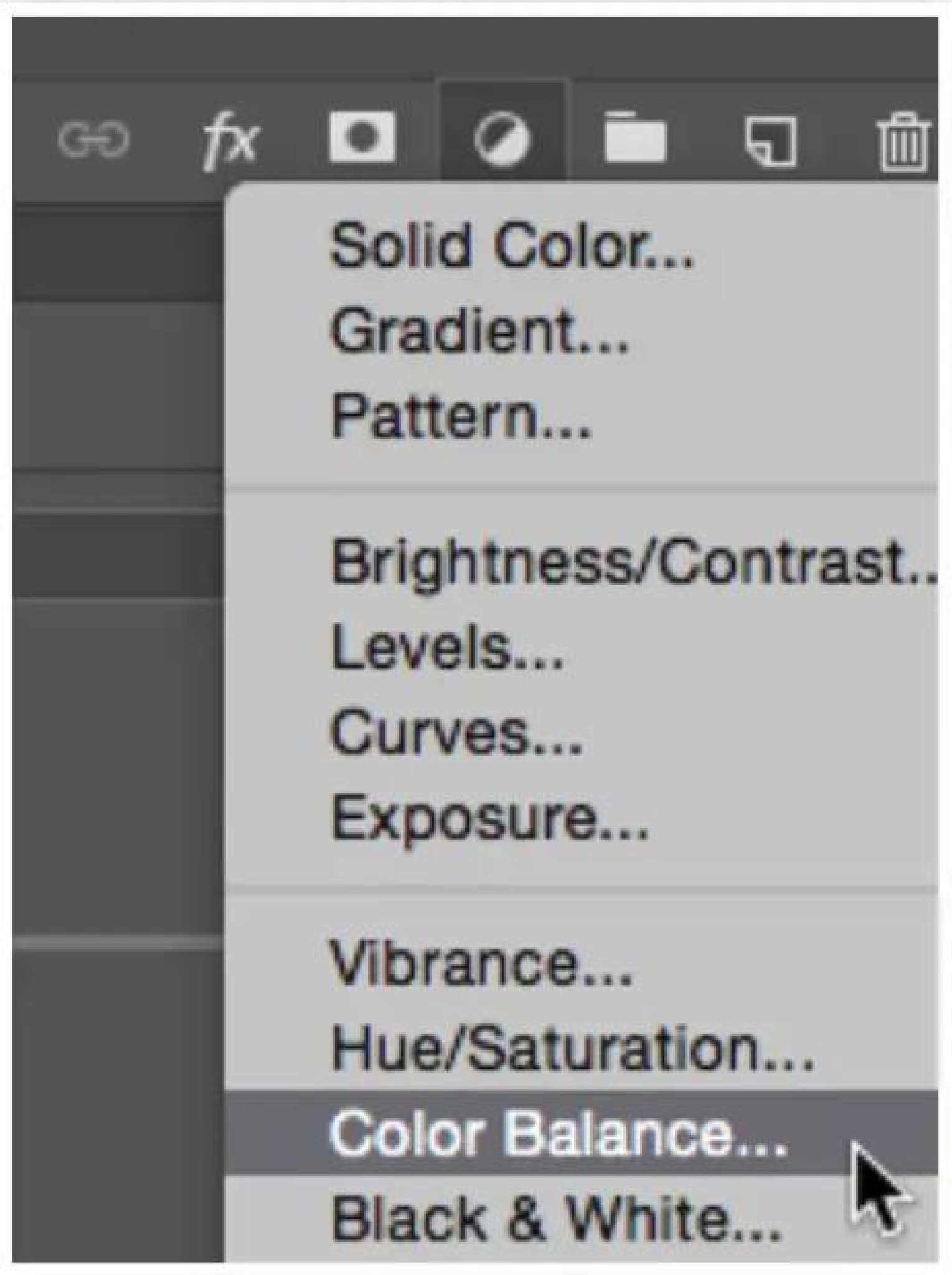
33 In the properties panel for 'Photo Filter 1', use the Deep Emerald Filter colour. Next, make its Density 100% and uncheck the Preserve Luminosity button. You'll see that it creates a heavy green cast, but the reason will become clear as we proceed.

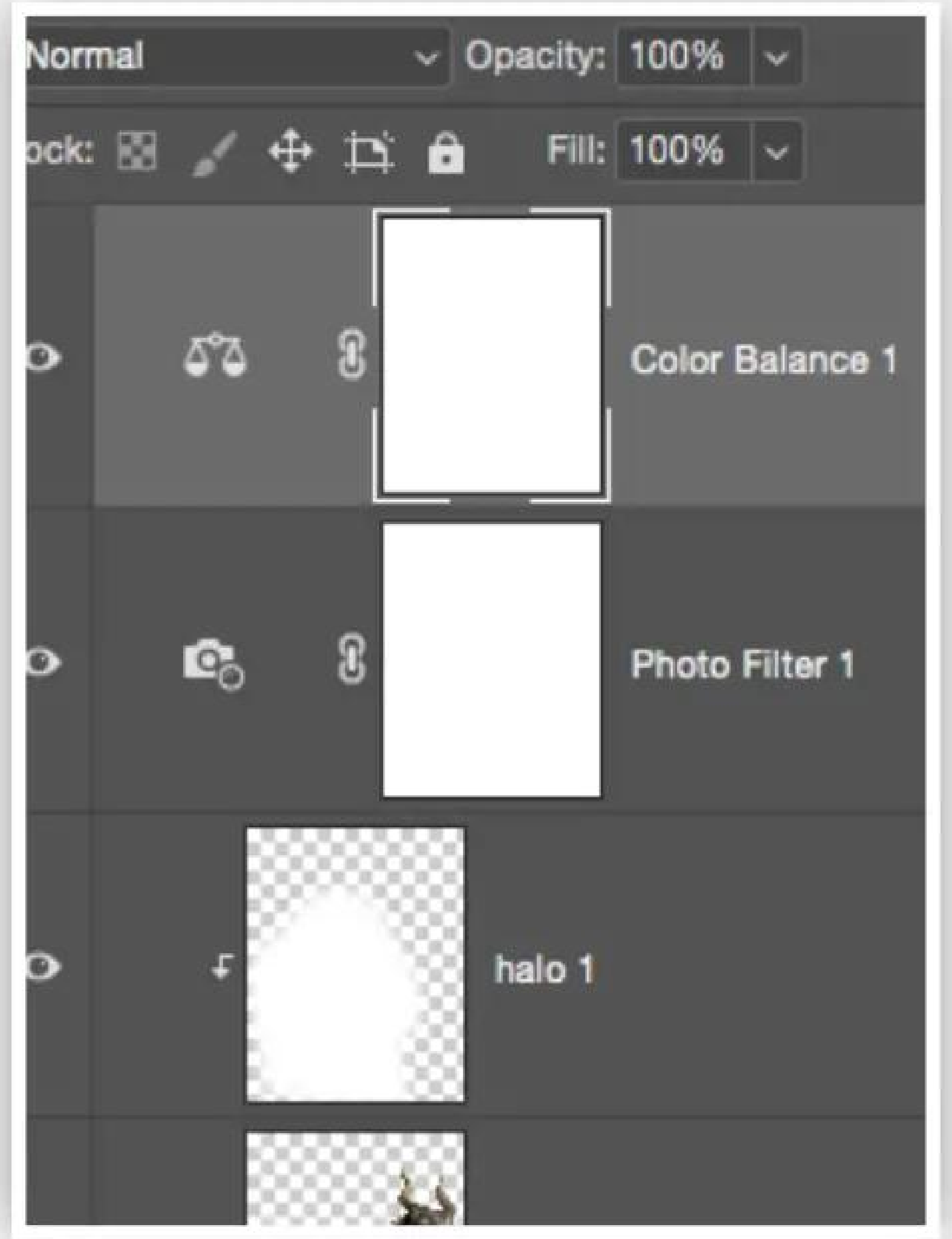

Layers
Paths
Channels
Kind
Lock:
Photo Filter 1

Overlay

Opacity: 35%

34 Set the Blend Mode of the 'Photo Filter 1' layer to Overlay and then change the Opacity to about 35%. This creates an overall colour cast and adds extra punch and contrast to the entire image but does not swamp the image in dark green.


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...

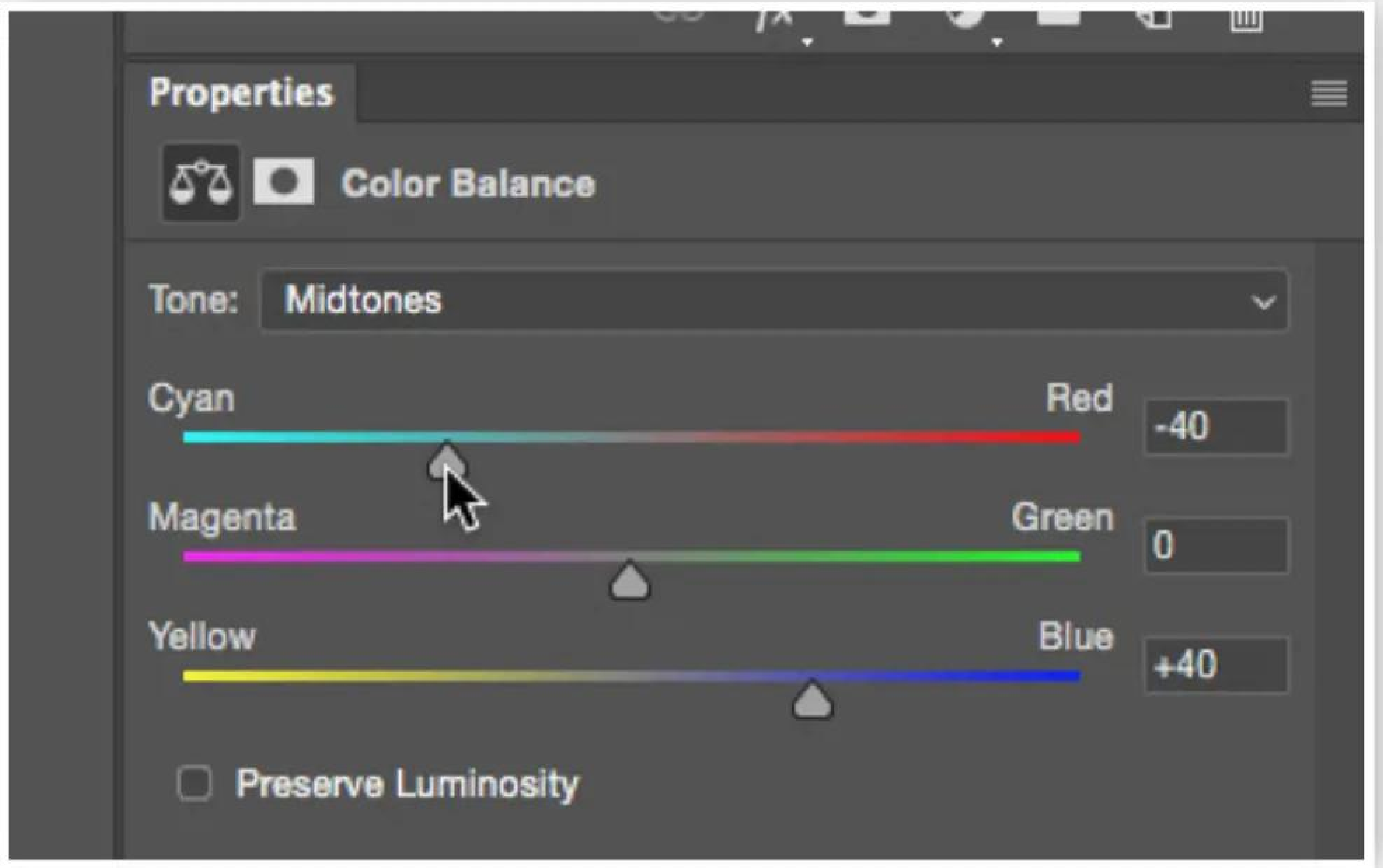

Normal

Opacity: 100%

Fill: 100%

Color Balance 1
Photo Filter 1
halo 1

35 This is another step that is optional and down to preference. If you click on the Add New Adjustment Layer button again and this time choose Colour Balance, you can use this new adjustment layer to tweak the colours of your image still further if you wish.


Properties
Color Balance

Tone: Midtones

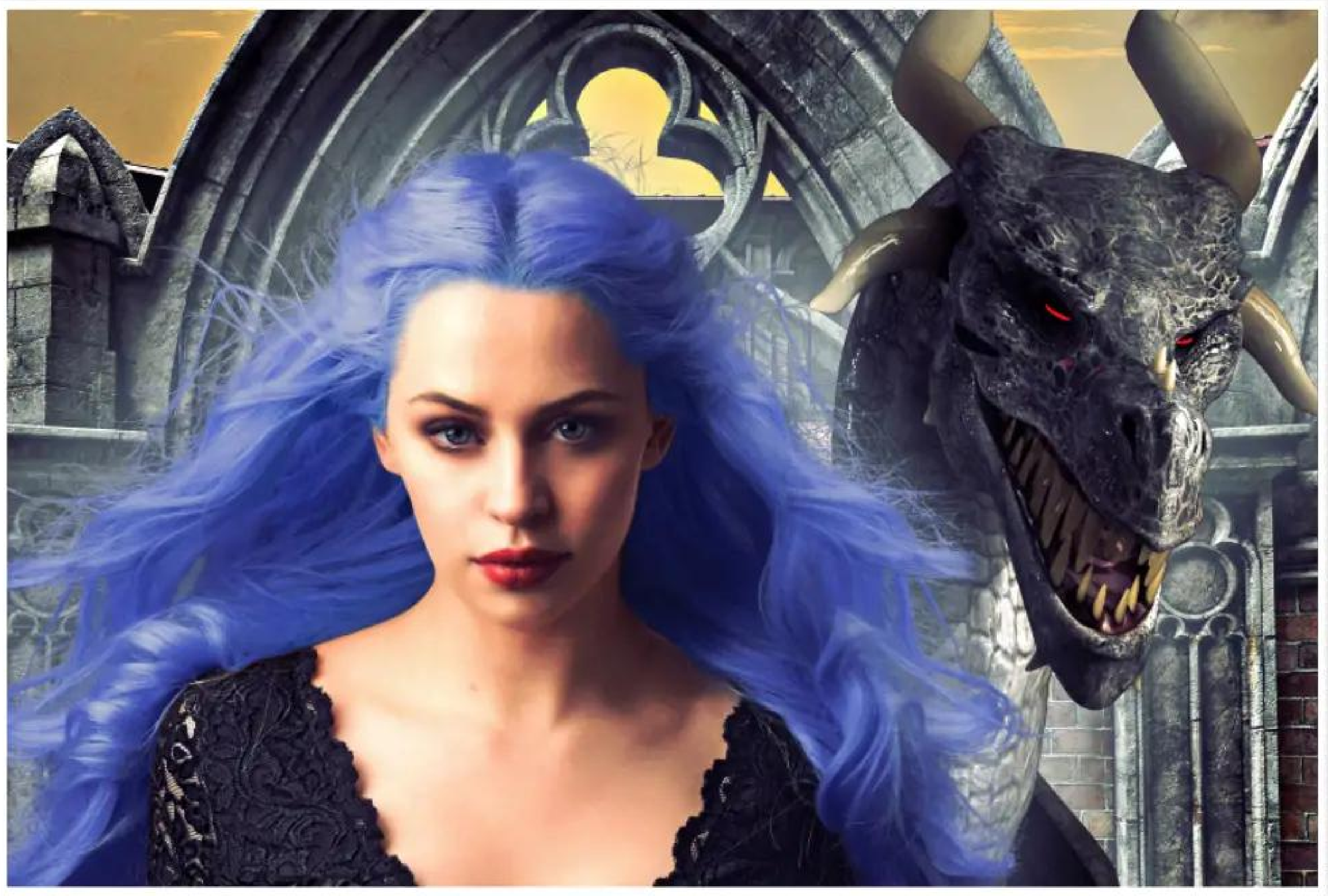
Cyan Red -40

Magenta Green 0

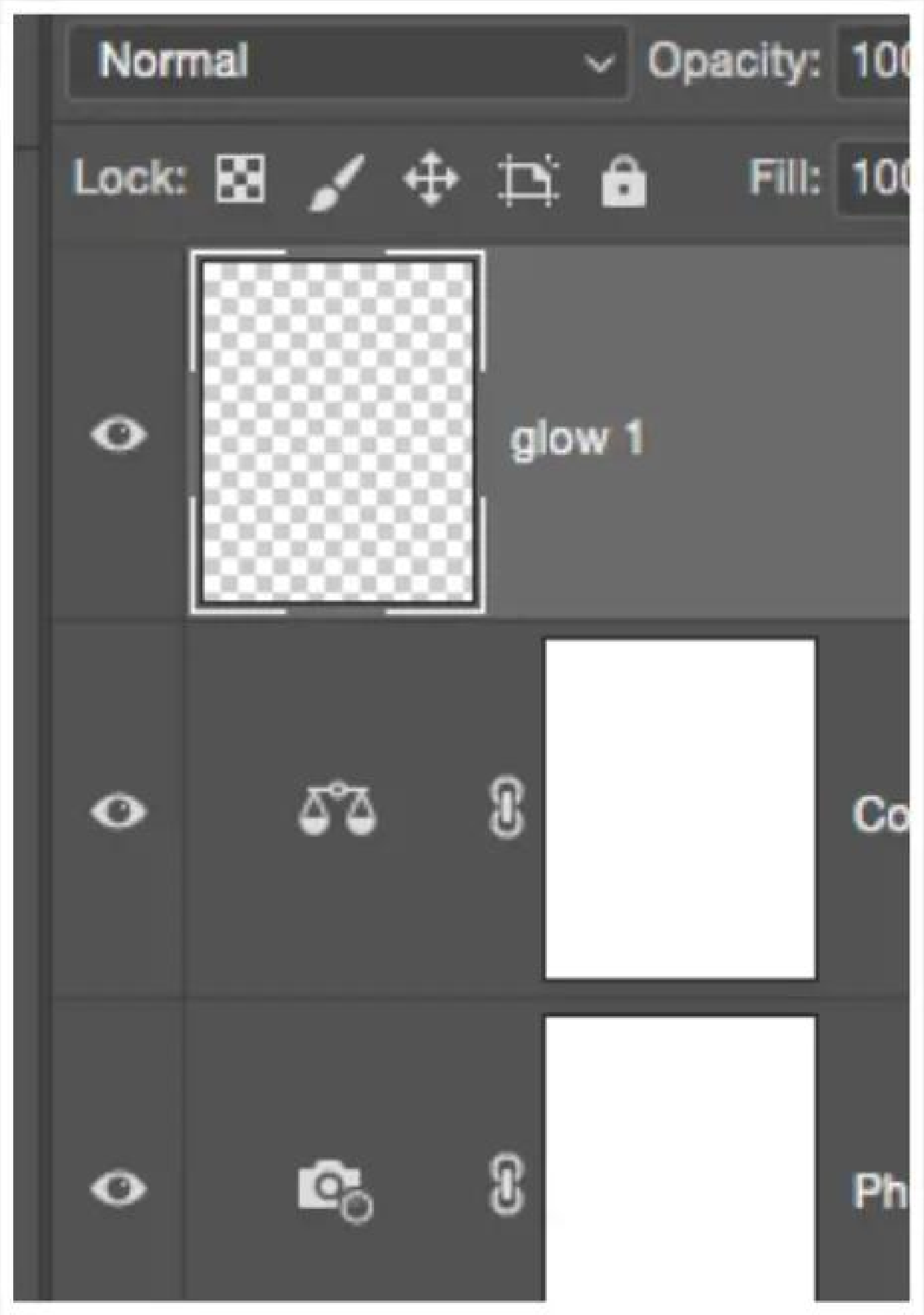
Yellow Blue +40

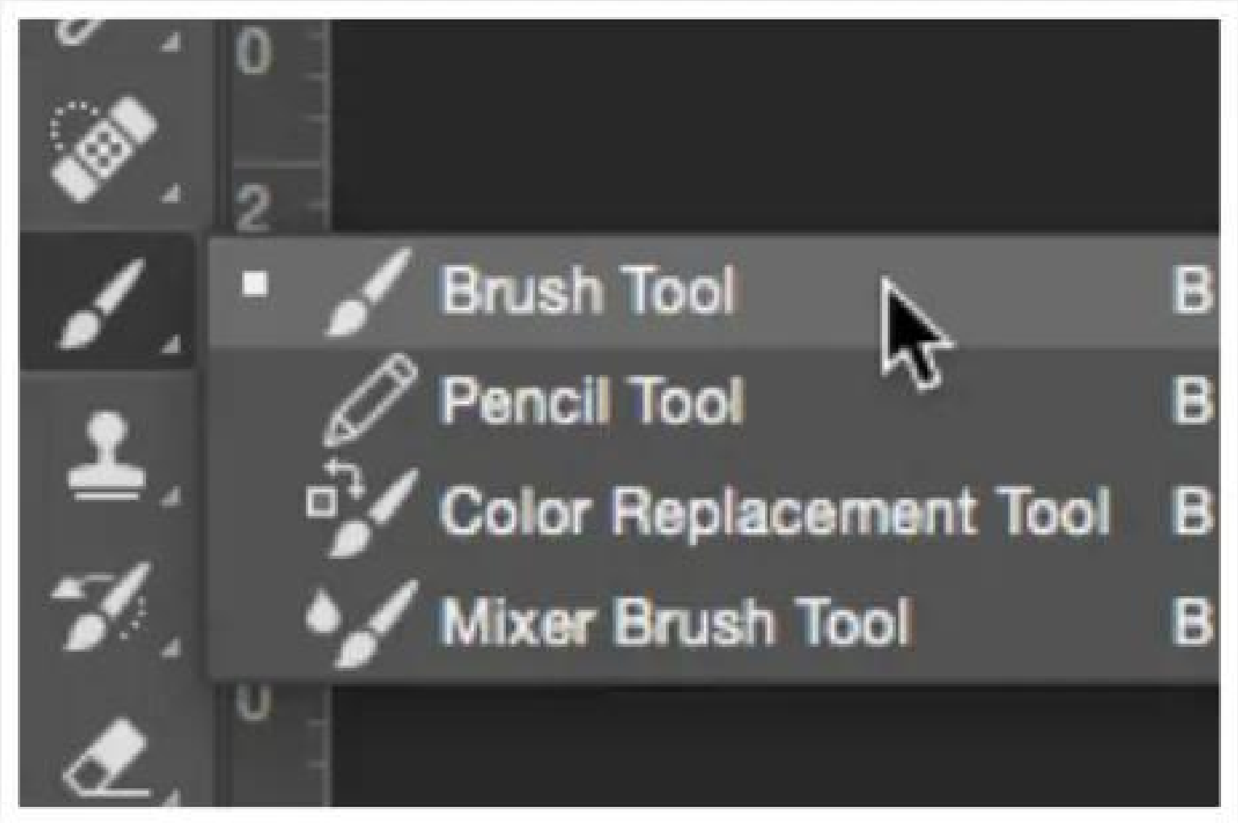
☐ Preserve Luminosity

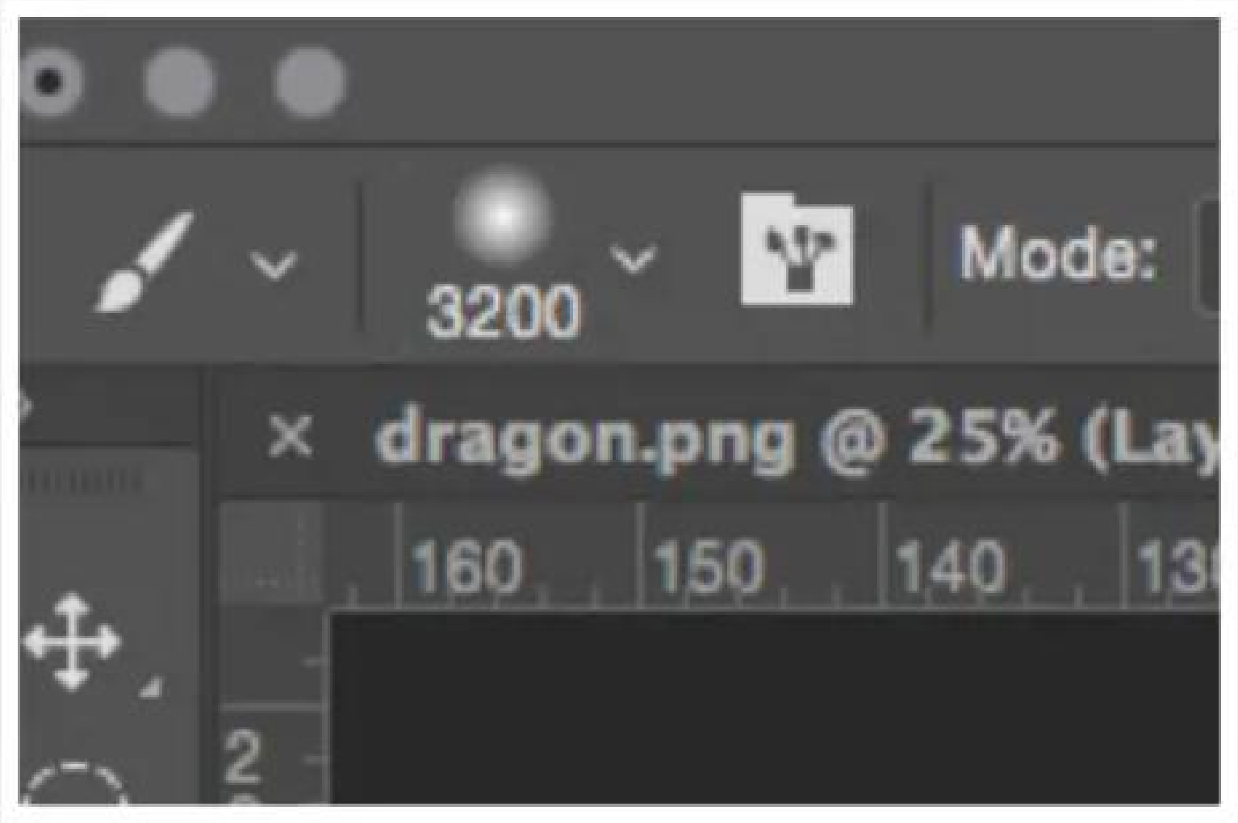
36 In the properties for the 'Colour Balance' layer, keep Tone set to Midtones and alter the colour sliders to tweak the overall colour of your image. You can be as subtle or intense as you like. Make sure the Preserve Luminosity box is not checked.



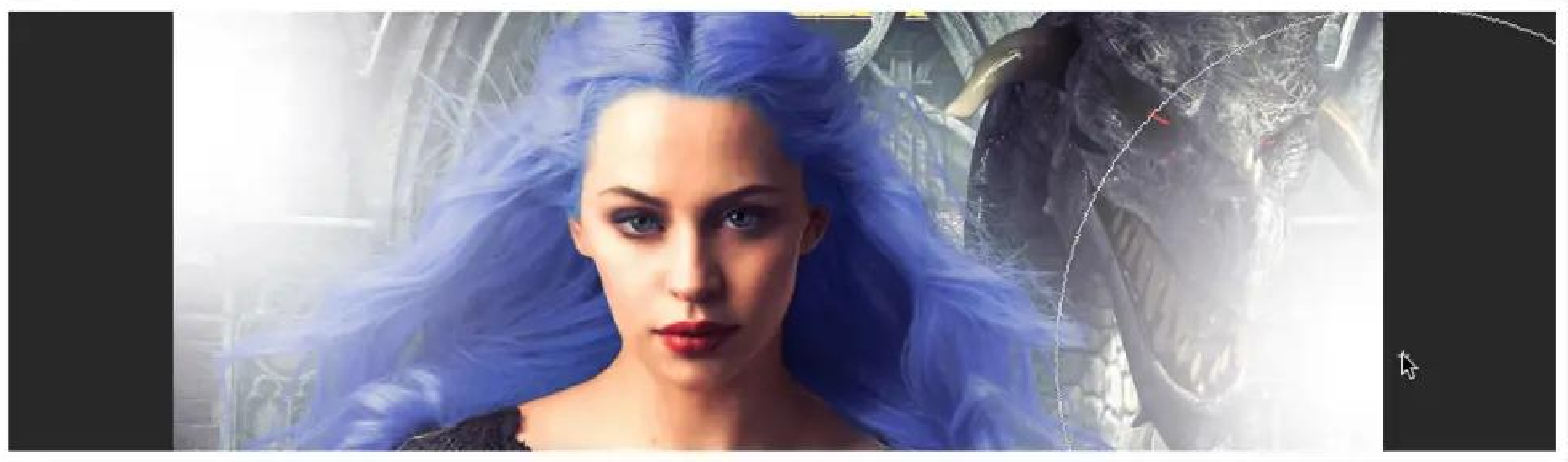
37 In the end, we opted for Cyan/Red +5, Magenta/Green -10 and Yellow/Blue +45. Because this is a non-destructive layer adjustment, you can come back to it at any time and alter it if you wish to change the colour balance to something else.

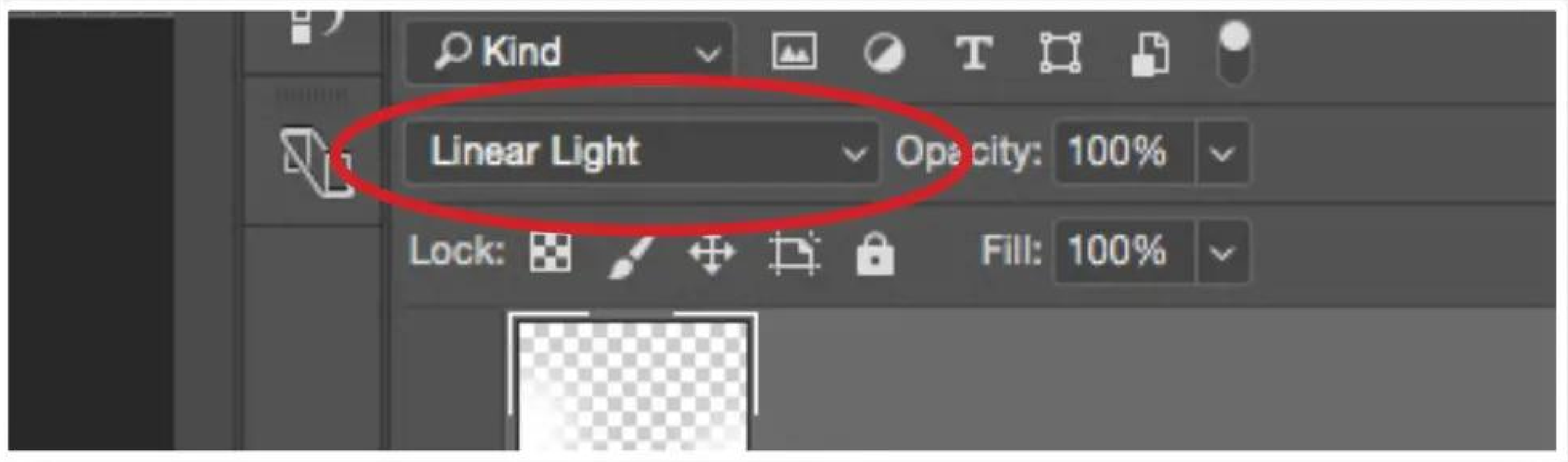

Normal
Opacity: 10
Lock:
Fill: 10
glow 1
Co
Ph


Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B

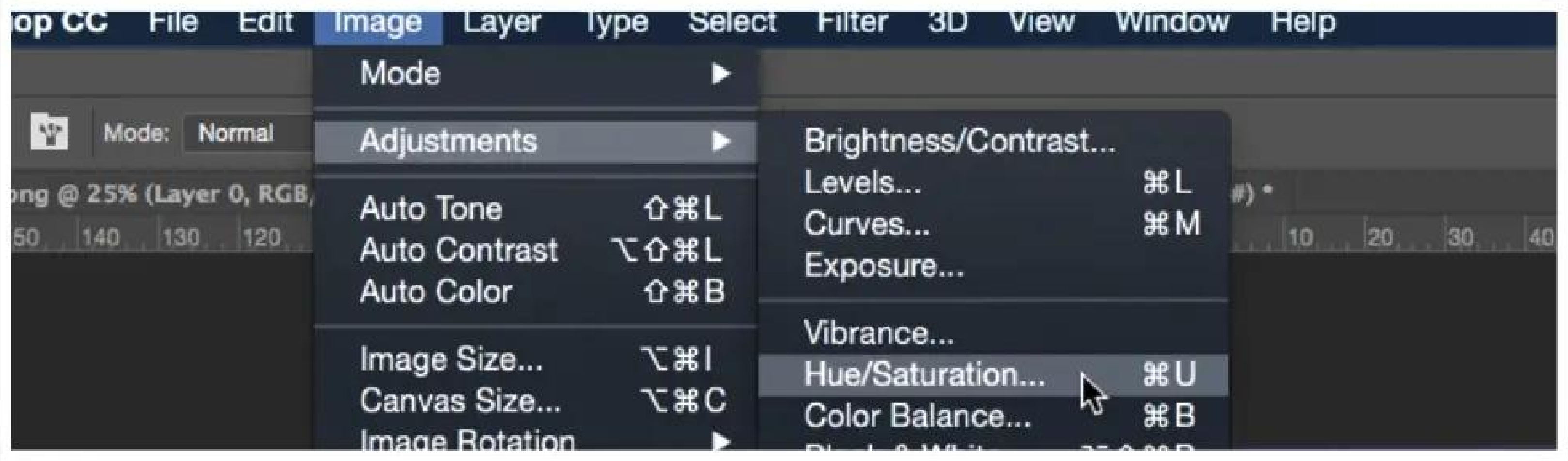

3200
Mode:
dragon.png @ 25% (Lay
160
150
140
13

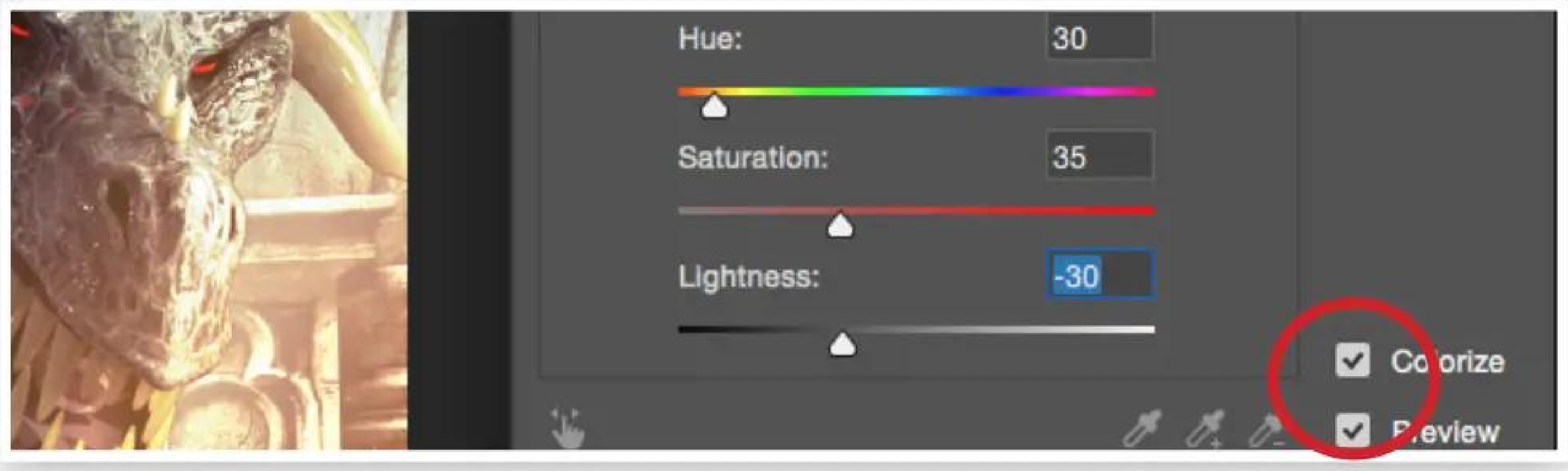
38 As we near the end of the tutorial, we can add some final touches that will add a bit of drama. Create a new layer at the top of your stack and name it 'glow 1'. Then go to your toolbar and choose a large white soft brush of about 3200 pixels.



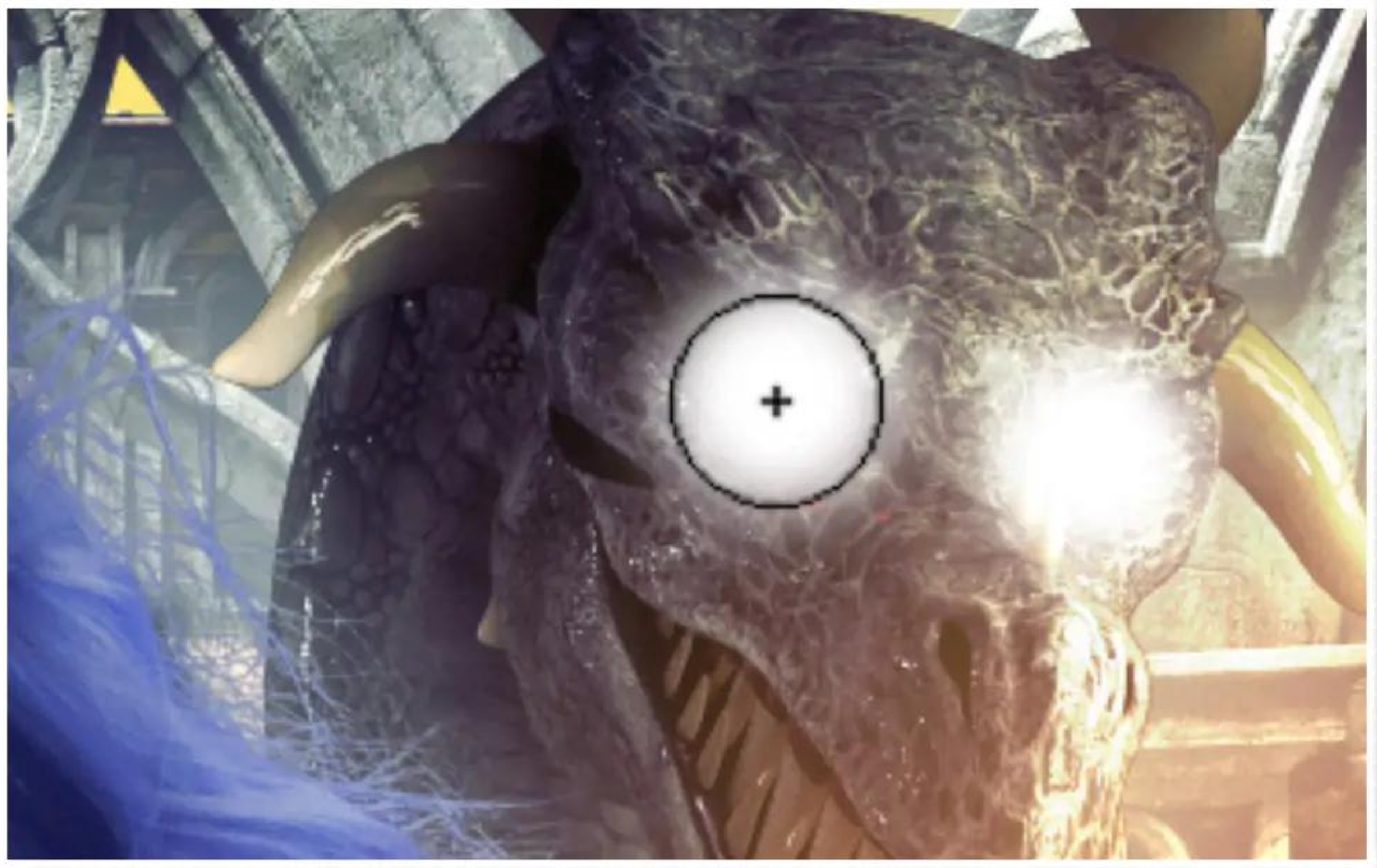

Kind
Linear Light
Opacity: 100%
Lock:
Fill: 100%

39 Use the large white brush to place a couple of white dabs on the extreme left of the scene about half way up. Then do the same on the extreme right at the same height. Then set the Blend Mode of the 'glow 1' layer to Linear Light.

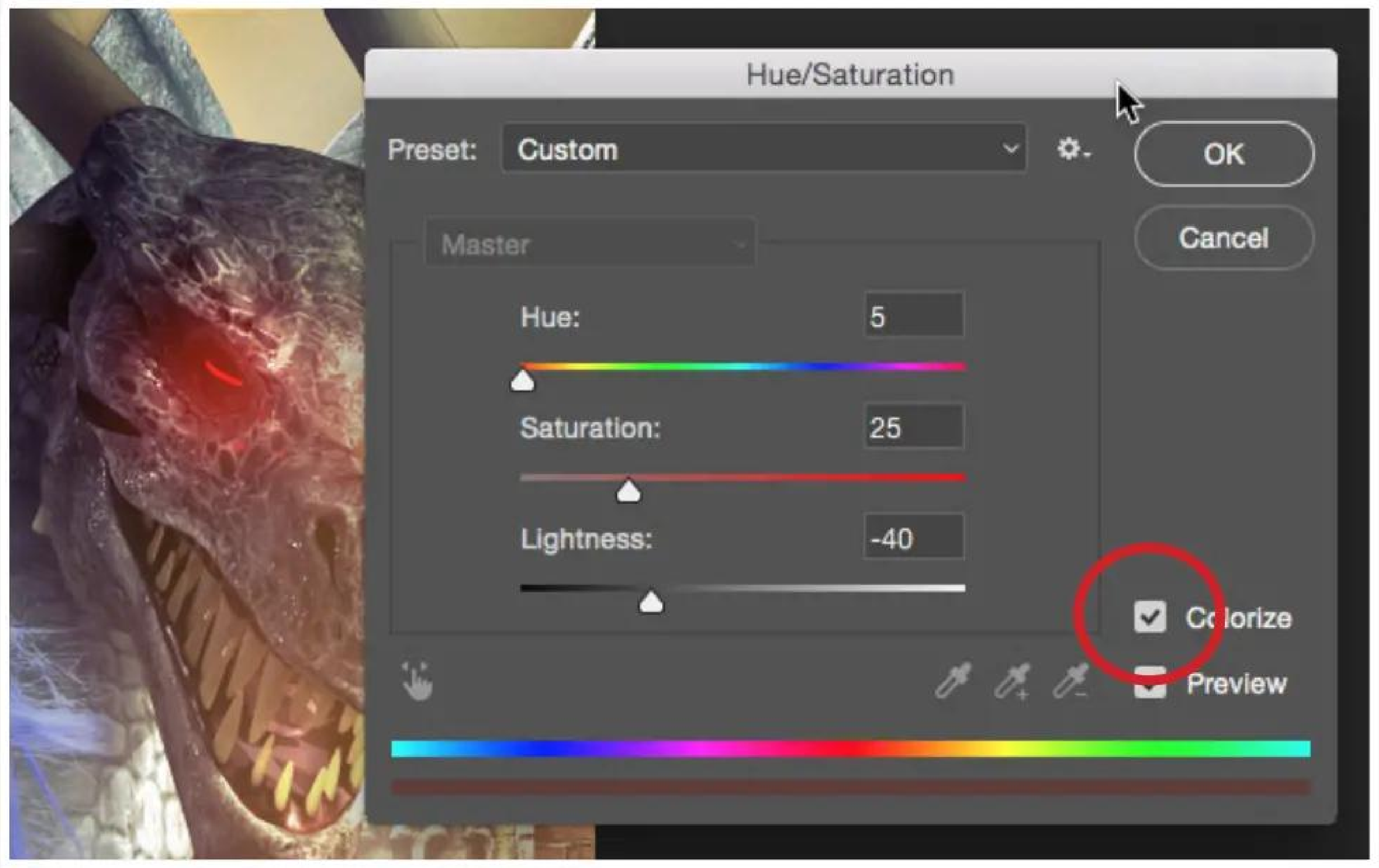

op CC
File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B


Hue: 30
Saturation: 35
Lightness: -30
☑ Colorize
☑ Preview

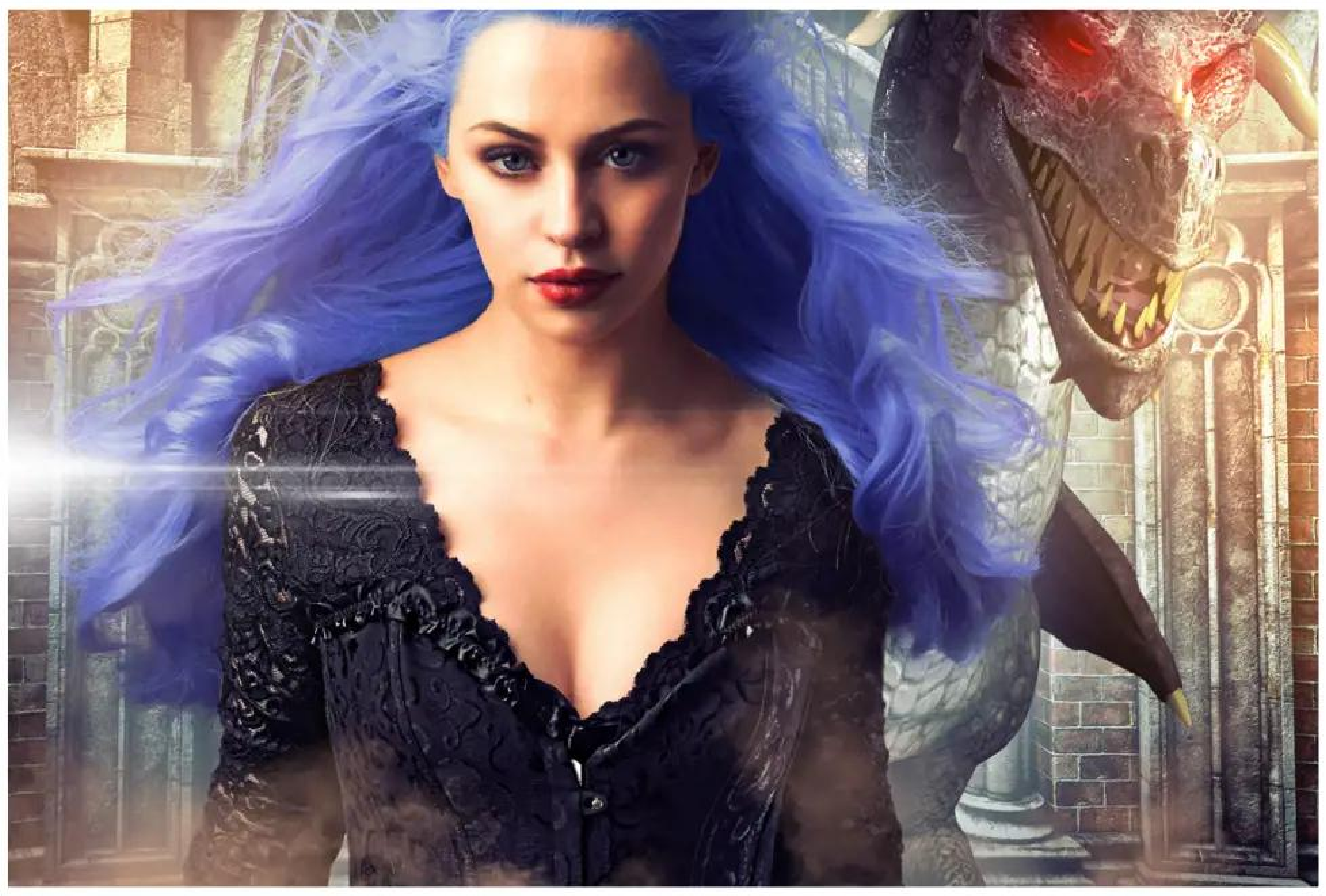
40 Next, go to Image > adjustments > Hue/Saturation (Cmd + U) to call up the Hue/Saturation dialog panel. Check the Colorize button and make Hue 30, Saturation 35 and Lightness -30. This should give you a warm glow either side of our characters.



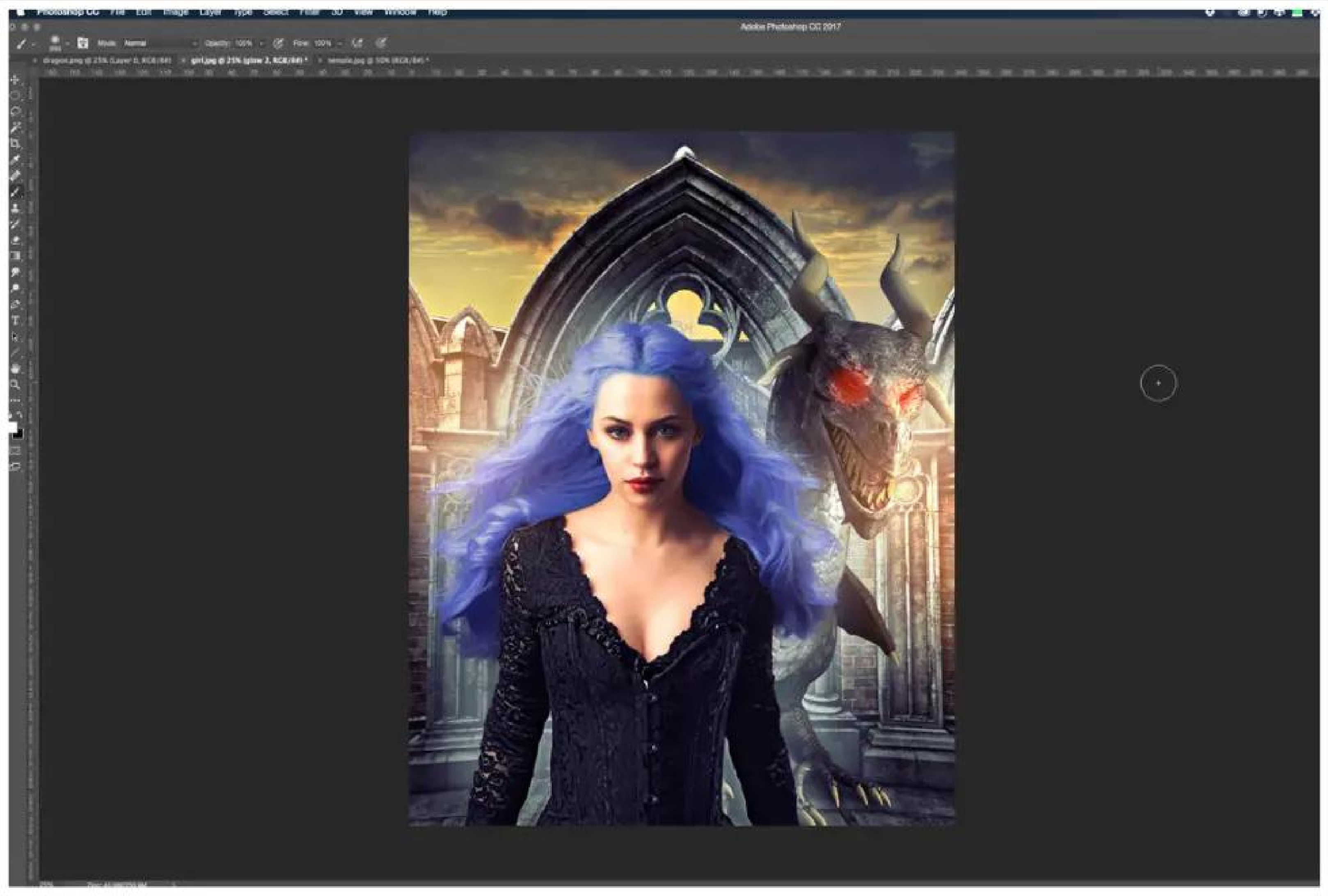
41 Finally, create one more layer. Name this layer 'glow 2'. Using a small white brush of about 250 pixels, place a white brush mark on each of the dragon's eyes. You're going to turn this into an ominous red glow to enhance the look of the character.


Hue/Saturation
OK
Cancel
Master
Preset: Custom
Hue: 5
Saturation: 25
Lightness: -40
☑ Colorize
☑ Preview

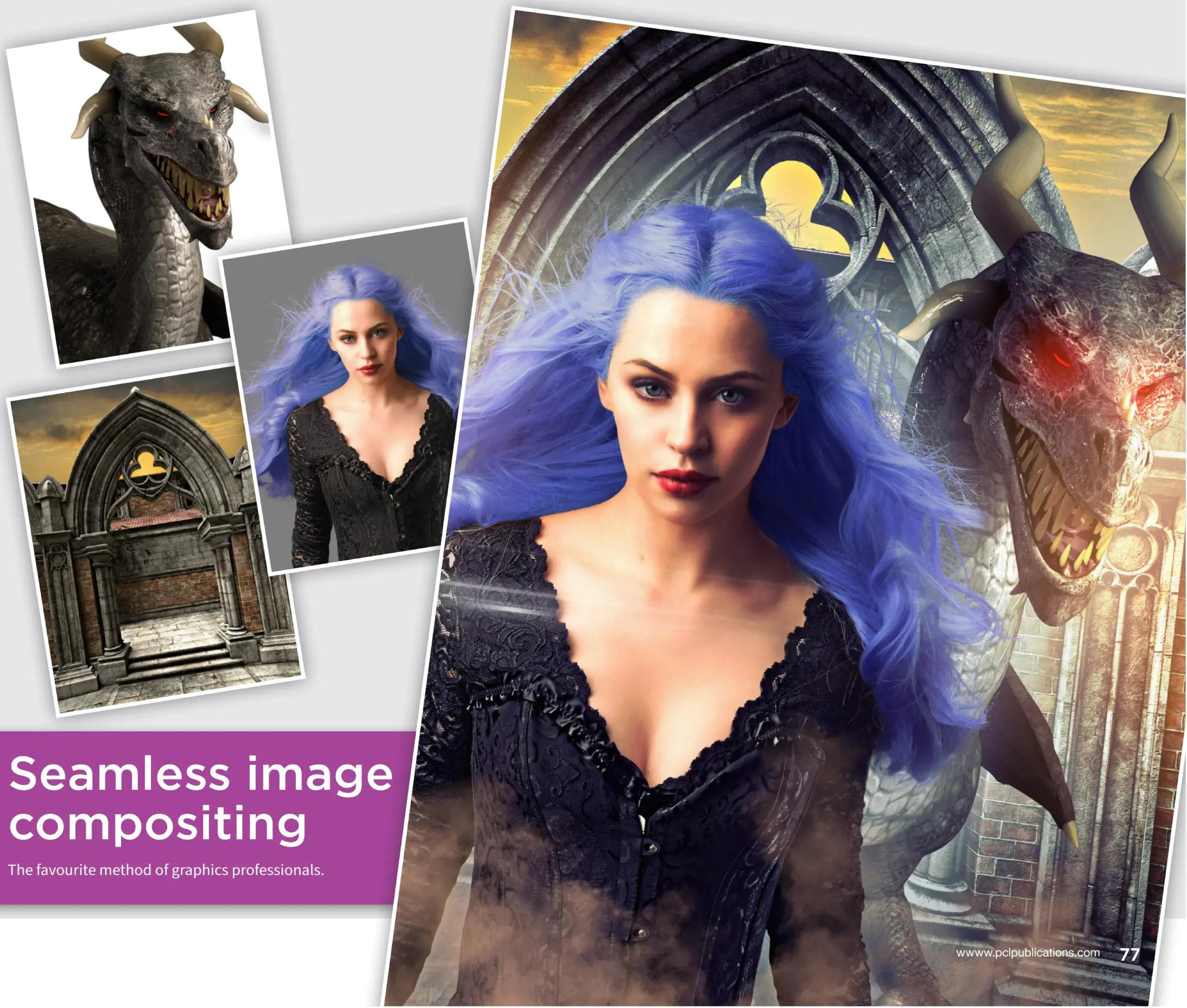
42 Keep the 'glow 2' layer active and set its Blend Mode to Linear Light. Then go to Image > Adjustments > Hue/Saturation (Cmd + U) again. This time check the Colorize box and make Hue 5, Saturation 25 and Lightness -40.



43 The dragon should now have glowing red eyes. You can call the image complete at this point if you want. It's purely optional, but you could add extra embellishments such as lens flare to give it that cinematic feel or use brushes to add mist or fog.



44 With those final tweaks your fantasy style image is complete. You have blended the various component images together for a cool end result. Add some movie style typography and you have yourself your very own movie poster.



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~~*Published by:* Papercut Limited~~
~~*Managing Editor:* James Gale~~
~~*Production Director:* Mark Ayshford~~
~~*Editor:* Mark Frost~~
~~*Production Manager:* Mark Ayshford~~
~~*Design:* Mark Frost, Mark Ayshford~~
~~*Editorial & Photography:* Mark Frost~~
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